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HDR, or high dynamic range, is one of those marmite effects in image editing: you either love it or hate it. While it's true that the best examples contain wonderful detail and texture, for every good HDR image there are 10 toe-curlingly bad ones. Fortunately there is a middle ground, which is why in this issue, we've asked James Abbott to share his tips for the most tasteful

HDR effects. They're well worth a try. Our second big feature helps you to defend yourself against all manner of modern ills facing the photographer, from vexatious legal hassles to online chancers trying to steal your best images. Other highlights of this issue include a full review of Canon's revolutionary new flashgun and a look at one of the best film-emulation presets for Lightroom.

**Nigel Atherton, Editor**

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## ONLINE PICTURE OF THE WEEK

### Red sky at night by Craig Harvey

Nikon D500, 10-24mm,  
2sec at f/11, ISO 50

This summer evening scene was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by photographer Craig Harvey. He tells us, 'With the lighter evenings, I wanted to photograph some of the vibrant colours that the summer brings. This patch of poppies in the Wiltshire countryside provided a perfect opportunity. I visited at sunset, with just the sound of birdsong for company. As the sun set, the high cloud was coloured with subtle purple and pink hues. There was a slight breeze, so I used a shutter speed of 2sec to capture a little of the poppies' movement.'



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**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 24.

**Via our online communities** Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 24.



## NEWS ROUND-UP

The week in brief, edited by Michael Topham and Geoff Harris



### First Sigma Art lenses for Sony E-mount arrive

The first Sigma Art prime lenses to be made in E-mount – the 35mm f/1.4 DG HSM Art (£799), 50mm f/1.4 DG HSM Art (£749) and 85mm f/1.4 DG HSM Art (£1,199) – have started arriving in the UK and are being stocked by lens hire companies. We recently took delivery of the Sigma 85mm f/1.4 DG HSM Art and tried it out on the Sony A7R III (see image above).

### Instagram worth over \$100 billion

Instagram is estimated to be worth more than \$100 billion, if the photo-sharing platform were a standalone company, according to data compiled by Bloomberg Intelligence. It has been reported that Instagram could account for about 16% of Facebook's revenue over the next year, up from 10.6% last year, and Bloomberg analysts say it is expected to exceed 2 billion users within the next five years.



### ON1 Photo RAW 2018.5 update

ON1 has released Photo RAW 2018.5. The update introduces new camera profiles, improved brush performance, transform pane enhancements, a faster film strip, better preset organisation, nested albums, increased stability, background exporting, and new camera and lens support. A 30-day trial is available.



### New binoculars cases

Billingham has recently entered the bird watching and nature observation industry for the first time with its new Galbin binoculars case range. Designed to carry a wide variety of binoculars in 8x32, 8x42 and 10x42 sizes, the robust cases, which are made from hard-wearing yet lightweight materials, will be priced at £120 (Galbin 8) and £135 (Galbin 10). The Billingham Galbin range will be available from UK stockists from August.

### Apple service program addresses issues

Apple has announced that it has set up a new service program for certain MacBook and MacBook Pro users affected by a keyboard issue that results in sticky or unresponsive keys and repeated characters when typing. Repairs are carried out for free at Apple authorised service providers or Apple retail stores. This service is eligible only for MacBook or MacBook Pro models manufactured between 2015 and 2017.



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## BIG picture

Don't let the chance to grab a great butterfly image flutter on

The UK and Ireland are lucky enough to have 56 species of butterfly, but three-quarters of these species are under threat because of mankind's damage to their environment. There is a way to capture brilliant images while doing your bit for conservation though. Simply head out with the camera between





20 July and 12 August, and take part in the Big Butterfly Count. Spend 15 minutes to make a note of your sightings then submit them on the website ([www.bigbutterflycount.org](http://www.bigbutterflycount.org)) or mobile app to help experts keep track of butterfly counts and identify trends in species. Butterflies are more docile at dawn and dusk, making them easier to photograph, and a macro lens will help you get in close without spooking or stressing the butterfly.

### Words & numbers

[For] apartheid and the anger and the fear that it stirred, there was no other medium than black & white

David Goldblatt (1930-2018)  
South African photographer

**2,895**

Weight in grams of Sony's brand new super-telephoto FE 400mm f/2.8 GM OSS prime lens, making it the lightest in its class

SOURCE: SONY



# Sony 400mm lens is a 'game changer'

 Sony users who have been patiently waiting for a 400mm f/2.8 lens in E-mount seem to finally have what they've been waiting for. The recently announced Sony FE 400mm f/2.8 GM OSS is the company's latest fixed focal length telephoto lens and comes with a whopping price tag (£10,500), making it one of the most expensive lenses for Sony's A7-series.

Unlike most DSLR lenses that move the elements on a rotational corkscrew mechanism, the new Sony FE 400mm f/2.8 GM OSS features the debut of new powerful, high-speed XD Linear Motors that move the elements in a straight line. The company claims this delivers AF tracking 5x faster than any current competitor. As a result, the lens promises extremely fast, precise and quiet AF that supports the A9's 20fps continuous shooting with AF/AE tracking.

Top sports photographer Bob Martin, Director of Photography at Silverhub Media, who got to test the lens during its development, said: 'This lens is a game changer for sports photographers. The speed is unlike anything we have seen before.' As well as being the fastest lens of its type, at 2,895g it is also the world's smallest and lightest. When fitted to the Alpha 9, the total weight is over 1.8kg lighter than the Canon EF 400mm f/2.8L IS II USM fitted to the EOS-1D X Mark II. Furthermore, Sony says the



A lineup of eight new Sony FE 400mm f/2.8 GM OSS lenses at a press event in New York

placement of the elements further back in the lens ensures that it is not as front heavy as its rivals, making it more comfortable to handhold for extended periods. The optical design comprises 23 elements arranged into 17 groups, with ED glass and three fluorite elements to help minimise axial chromatic aberration.

Yas Nagata, Sony's head of Lens Development, highlighted the fact that almost every component of the lens was developed in house, with Sony-designed optics, chassis, mechanisms, motors and actuators. This has enabled the firm to think outside the box. 'We have been developing lenses with a clear vision of the needs of our

Yas Nagata of Sony holding the FE 400mm f/2.8 GM OSS



future cameras,' he explained, 'and because we don't have these legacy lenses we are able to start with a blank slate and bring a fresh approach to lens design. This new lens demonstrates the power of innovation.'

Other features in the new G Master include built-in optical image stabilisation with a third mode for following moving subjects, a customisable function ring, a preset focus mode that can be stored and recalled at any time, APS-C/Full Frame Select that switches between the two crop

factors, and a Power Focus mode for video shooting.

The lens is fully compatible with Sony's 1.4x and 2.0x teleconverters, turning it into a 560mm f/4 and 800mm f/5.6 optic, respectively.

Built to order, the new FE 400mm f/2.8 GM OSS will go on sale in September, priced at approximately £10,500. The optional Drop-in Circular Polarising Filter (model VF-DCPL1) will ship in Europe in December 2018, priced at approximately £420.



The Sony 400mm is the fastest and lightest of its type



# Pentax hopes new Fab Fifty is a star

Ricoh Imaging Europe S.A.S., the company that owns the Pentax brand, has announced a new HD Pentax-D FA\* 50mm f/1.4 SDM AW, for Pentax K-mount D-SLRs. The lens is part of its top-end Star (\*) series. As well as the wide maximum aperture of f/1.4 the lens is water and dust resistant, and includes a newly developed ring-type SDM for fast focusing. According to Ricoh, this generates as much as 7.5 times the torque of the conventional SDM installed in existing lenses. 'Thanks to this enormous driving power, the lens assures a smooth, high-speed shift of the heavy, multi-element rear lens group during focusing operation.'

The new lens will be available from 20 July with an SRP of £1,199.99. For more information, visit the website: [www.ricoh-imaging.co.uk](http://www.ricoh-imaging.co.uk)



The FA\* 50mm f/1.4 offers beautiful bokeh

## Tenba launches new Solstice bags

As befits this long hot summer, Tenba has expanded its Solstice range with two new sling bags. The Solstice Sling 7L (£89) is the smaller of the two and is designed to carry a mirrorless or compact DSLR camera with two to four lenses (up to 70-200 f/2.8). It will also hold a DJI Mavic or similar

compact drone. The bag features a padded tablet sleeve to carry an iPad Mini or similar sized 8in tablet and also includes a reinforced side pocket for a water bottle or compact tripod.

The larger Solstice Sling 10L (£99) can carry up to two DSLRs and between

four to six lenses, or one DSLR body with a 70-200mm f/2.8 lens. This bag will also carry a full-sized iPad or similar 10in tablet, and it has a side pocket suitable for a water bottle or compact tripod, too. Each of the new Solstice bags comes with a five-year warranty.

Visit [www.tenba.com](http://www.tenba.com) to find out more.

Tenba has expanded its Solstice range of sling bags

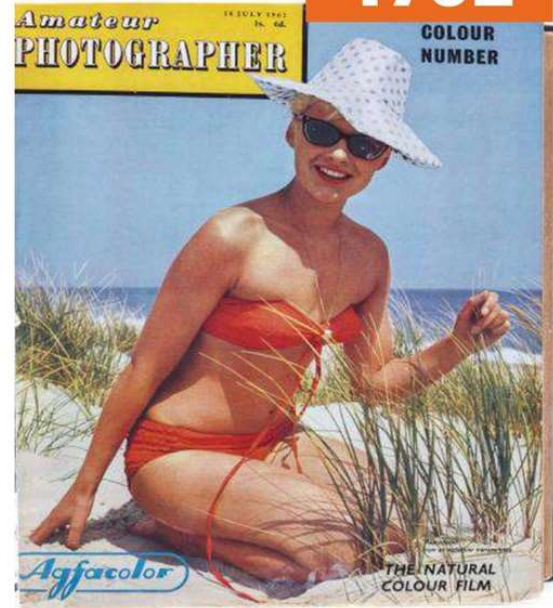


For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Back in the day

A wander through the AP archive. This week we pay a visit to July 1962

1962



Today, it's easy to take colour photography and colour reproduction for granted, but in 1962, it was a big deal. The then-publishers of *Amateur Photographer* could just about afford to stump up for a lovely colour cover shot, but when it came to inside the magazine, mono ruled – even for a feature on dynamic colour shots to celebrate the holiday season. Apart from her questionable hat, the cover model looks great; image-editing houses charge serious money to get this kind of retro look these days. As for the aforementioned feature, it was pretty text heavy, and a further reminder that a picture is worth a thousand words. Other highlights of this packed issue include a bracing feature on the Outer Hebrides, and A J Fisher's earth-shattering revelation of the simplest ferraniacolor formula yet. Back then all the contributors had sensible, top-button-fastened names like Neville, Raymond, Kenneth and Norman. Today's AP crew, full of inappropriately informal Geoffs, Andys and Mikes, would have been told to hop it and get a haircut before starting work (er, hold on.... cueball deputy editor).



This issue of AP featured an article on dynamic colour shots



## Exhibition

# Jane Bown

## The Observer

Over 60 years, Bown produced a heady blend of portraiture and reportage. Proud Central in London displays a fitting tribute, says **Oliver Atwell**

'Jane Bown: The Observer' runs at Proud Central until 12 August 2018. Entry is free. For more details, visit [www.proudonline.co.uk/exhibitions](http://www.proudonline.co.uk/exhibitions)

Since the term was first coined back in the 1950s by Henri Cartier-Bresson, the 'decisive moment' has been exhaustively studied and explored by numerous photographers and writers. But there are few photographers who can be said to have an almost inherent understanding of its application to the point that it appears to be an almost unconscious and natural instinct. Some photographers are simply transcendently adept at the art.

Jane Bown (1925–2014) was an intuitive and naturally gifted photographer. Her understated approach to image-making was decidedly untechnical, gauging a scene's illumination as she did by simply observing how the day's light fell upon her outstretched fist. She also understood how she could use her own shy and unassuming presence to act as a disarming diffuser to what could otherwise be tense situations, both in her documentary work and peerless portraiture. It's probably a massive generalisation to say that her images

and method were inherently feminine in quality, but it's undeniable that her approach was far more concerned with a mindfulness that could so easily be obscured and lost beneath fusty concerns of camera equipment and aggressive direction. She knew what she wanted and essentially knew how to get out of her own way to get it. Often, Bown allowed the scene and subject to direct itself, leading to images that feel organic, intimate and authentic.

Take her 1976 encounter with the camera-shy playwright Samuel Beckett. Bown approached Beckett in an alleyway at the back entrance of London's Royal Court Theatre. He had done his best to evade the hungry lens of Bown's camera but, not to be deterred, Bown apprehended him. Beckett said he would allow her three frames only and then he would leave. Bown chanced five before Beckett dismissed himself and went on his way. As a result of Bown's subtle determination and simplicity of method, one of those portraits of Beckett (see



ALL PICTURES © JANE BOWN

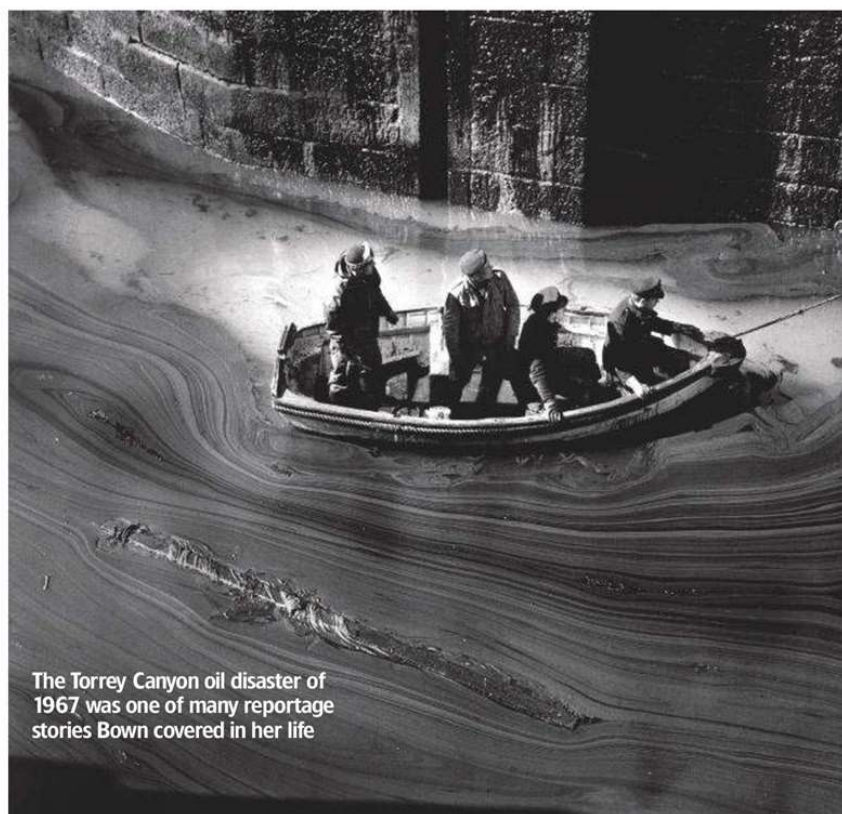
**'She would often require one camera, one lens, one roll of film and a paltry 15 minutes with her subject'**

right) is often considered the most famous image of the reclusive writer.

Bown's portraiture work was occurring at around the same time as the rise of celebrity culture – a shift in the landscape that would see the world saturated by image after image of actors, musicians and artists. But unlike the paparazzi jackals who would stalk and harass their prey, Bown's efficiency at portraiture meant she would often require one camera, one lens, one roll of film and a paltry 15 minutes with her subject.

### Post-war Britain

It's easy to be a little dazzled by Bown's portraiture work and neglect the other aspect of her output – in other words, her striking reportage work. Gratifyingly, however, it's amply represented in a new show at Proud Central in London. Her documents of post-war Britain captured on assignment for *The Observer* over six fruitful decades are easily as captivating as her images of celebrities and cultural figures. Bown's portfolio is astonishingly extensive and contains imagery concerning women's demonstration's, political strikes and masterfully captured street photography.

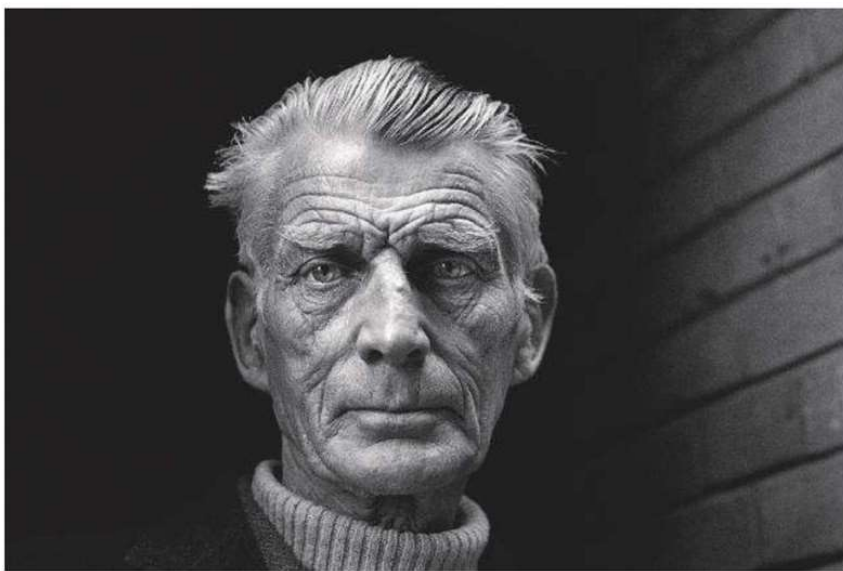


The Torrey Canyon oil disaster of 1967 was one of many reportage stories Bown covered in her life





Pensioners protesting outside Margaret Thatcher's home in 1980



Often considered to be the definitive portrait of Samuel Beckett, this is one of just five frames

One of the most striking examples on show focuses on the Torrey Canyon disaster of 1967 (see far left). The event remains to this day the largest oil spill in the UK. Up to 117,000 tonnes of crude oil was leaked between Land's End in Cornwall and the Isle of Scilly when the BP-chartered vessel ran aground on a rock. Bown was sent by *The Observer* to document the clean-up process. While the image fits neatly into the genre of reportage, you can see also that an artistry is present within the carefully considered framing and formalist

approach to composition. It's a beautiful and visually arresting image that uses its attractive qualities to communicate its strong and confrontational message.

The title of this exhibition, 'The Observer', is a perfect play on words. It speaks of her employer for 60 years and, most importantly, references her lasting credo: 'Photographers should neither be seen nor heard'. Thankfully, what we can see is a legacy of importance and influence, one that should be a stirring lesson to anyone thinking of entering the field of reportage and portraiture.



## Also out now

The latest and best books from the world of photography.



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### Streets of London

By Mendo, teNeus, £45, 224 pages, hardback, ISBN 978-3961711178

streets of london

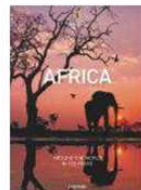


As we've explored in previous book and exhibition reviews, London is a city that not only has something for everyone, but almost seems to be a shape-shifting phantasmagoria that alters its appearance depending on who's looking at it. Nowhere is this more apparent than in any publication or show that brings together a set of photographers tasked with offering their own take on England's capital. We see this yet again in this book published by teNeus but compiled by Amsterdam's fashionable bookshop Mendo. While the book collects images by 40 contemporary photographers, this is still very much London as seen through the modernist and design-concerned filter of Mendo. The shots swing between glossy architecture and black & white images of sexy city workers strutting through shafts of sunlight and shadow. The world seen within the pages of the book doesn't quite make it past the central part of the city and reach the reality of its fringes but it is, nonetheless, a nice collection of photographs.

★★★★★ Oliver Atwell

### Africa: Around the World in 125 Years

By Joe Yogerst and Reuel Golden, Taschen, £50, 312 pages, hardcover, ISBN 978-3836568764



If you're a fan of travel photography, it's difficult not to call to mind *National Geographic* which, incredibly, published its first issue in 1888. Jim Brandenburg, Steve McCurry and Joel Sartore are just some of the names that have graced the pages over the years. In this lavish volume, we see how the continent of Africa has been captured by the magazine throughout the years. There are around 200 images and every one can easily stand up on its own. Each page serves as a perfect representation of the continent's unique qualities and does much to justify the much-deserved reputation of *National Geographic*.

★★★★★ Oliver Atwell





# Viewpoint

## Jon Bentley

Nowadays, classic cars regularly have replacement parts made from 3D printers. Are Nikon, Canon, Olympus and other camera manufacturers likely to follow suit?

I was taking my Nikon F100 for a walk on the Somerset coast the other week, when it suddenly threw a wobbly and decided it wasn't going to switch on and off. I bought the old camera way back in 2001, and I've always been rather fond of it. I like the way the control layout forms the template for many of Nikon's best digital SLRs, and that it retains full functionality with the company's latest lenses. It's a great joy to expose a roll of film with it now and again. I was clearly going to enjoy it a lot less, however, if the only way I could switch it on and off was to insert and extract the battery pack.

Calls round some camera repair shops weren't too encouraging. The general consensus was that the on-off switch itself was dirty or broken and that, if the latter, it would be very difficult to find the part. Which made me think, why on earth don't old camera enthusiasts get their parts 3D printed?

It's a very different story with classic cars, where 3D printing is taking the world by storm. Parts that previously would have taken months of painstaking work by skilled pattern-makers to recreate, can now be digitised within hours. From there, they can be printed out directly in materials ranging from plastic to titanium, or manufactured from a 3D model, at a fraction of the cost.

There are now companies using the technique to help make everything from exhaust manifolds for Sunbeam Tigers and Metro 6R4s to a whole range of engine parts for vintage Bentleys. Owners clubs do it, too. Badges for old Morris and headlamp washers for Porsche 944s are keenly created by tech-savvy members on their 3D printers.

### A future in 3D printing

There are occasional attempts by individual enthusiasts to do something similar with cameras. I've seen a 3D-printed viewfinder cover for a Rolleicord, for example, but it's very much the exception. It has to be said that there are some fairly obvious



A picture of the mouth of the River Parrett just before Jon's camera 'threw a wobbly'

differences between old cars and old cameras. The car is usually worth an order of magnitude more money for a start, so there's a vastly greater incentive to lavish effort on keeping it going. While a Metro 6R4 could be worth the best part of £100,000, even a mint condition Nikon F100 would be lucky to fetch £250 on eBay – though old camera values might be edging up a bit. The last time I looked, I think it was sold for less than half that price. Camera fans are also less likely than car aficionados to organise themselves into fervent one-make clubs and hence indulge in a bout of 3D creativity to help keep a particular model live.

### If a car can, why not a camera?

I'd love to see all this change and more 3D-printed parts emerge. Even camera manufacturers could get in on the act. Again, there's potential inspiration in the classic car world. Porsche, for example, has recently committed to making a whole range of 3D printed parts for its classics, and even tests them to check they match the standards of the originals. It's early days, but you can already get a clutch release lever for your 959 or a rear view mirror base for your 911 Speedster. I suspect it's actually turning out to be quite a profitable sideline for them. It would be great to see Nikon, Canon, Olympus et al follow suit and keep their heritage alive with similarly astute use of cutting-edge modern technology.

Jon Bentley is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*

## In next week's issue

On sale Tuesday 17 July



## Ultimate sharpness handheld

Always get sharp shots when shooting handheld – James Abbott shares the secrets



### Cheap creative lenses

Andy Westlake tries out some inexpensive optics to stimulate your creativity

### Hire a lens

Don't spend a fortune on a lens – Michael Topham explains how lens hire works

### Straighten up

David Clapp reveals all you need to know about the art of tilt-shift photography

**Do you have something you'd like to get off your chest?** Send us your thoughts in around 500 words to the address on page 52 and win a year's digital subscription to AP, worth £79.99

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE





# SONY



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Technique NATURAL HDR

# Tasteful HDR

A mere mention of high dynamic range (HDR) is enough to make many run a mile, but with careful use it can look great, reveals **James Abbott**



## KIT LIST



### ◀ Camera and lens

Any camera that has manual mode and aperture priority can be used for this technique. The lens choice will depend on the subject and composition.

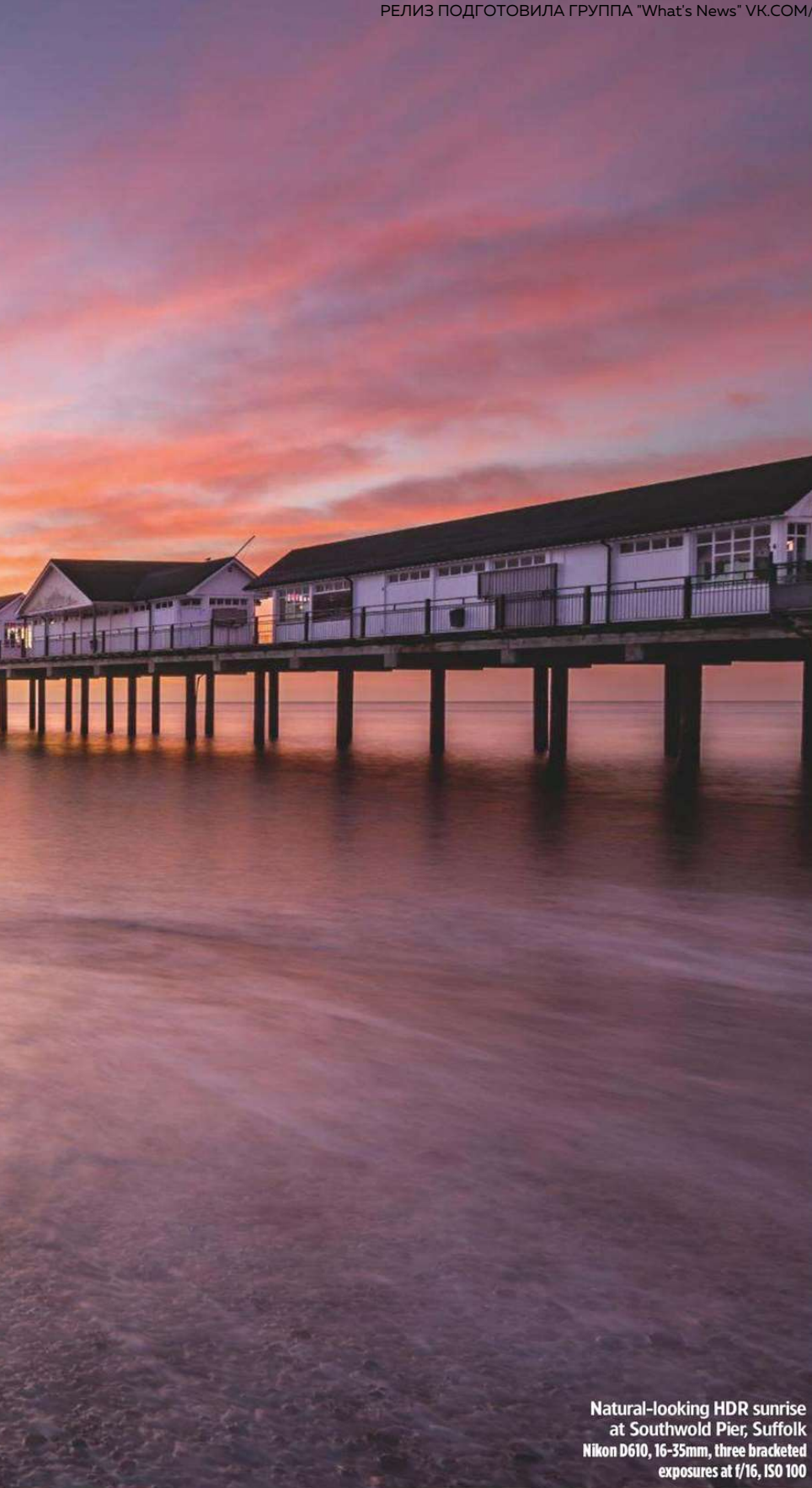


### ◀ Tripod

The camera needs to remain in a fixed position between exposures, so a tripod is essential for supporting the camera and ensuring a successful blend.







Natural-looking HDR sunrise  
at Southwold Pier, Suffolk  
Nikon D610, 16-35mm, three bracketed  
exposures at f/16, ISO 100

## James Abbott



James is a landscape and portrait photographer based in Cambridge. He's also a freelance photography journalist and editor specialising in photography techniques, tutorials and reviews. If you can think of a subject, he's probably photographed it. Visit [www.jamesaphoto.co.uk](http://www.jamesaphoto.co.uk).

If you want to capture detail in all areas of a high-contrast scene, there's only one technique you can rely on – high dynamic range. HDR is a technique where you take a series of exposures – three, five, seven or nine – one or two stops apart. This then allows you to capture detail throughout the shadows, midtones and highlights, and these exposures are blended together into a single image using special software. Many cameras these days have a dynamic range covering somewhere in the region of 12 to 14 stops, but even with this impressive ability to record detail, some scenes are simply too contrasty for a single exposure, even with ND grads. And this is where HDR comes to the rescue. Love it or loathe it, it's here to stay. And if you're in the latter camp, it's my intention to change your mind with this technique that's all about shooting and processing HDR images quickly with truly natural results.

### How to shoot HDR images

Shooting HDR couldn't be simpler – it can be as uncomplicated as pressing a button. Simply set Auto Exposure Bracketing by working out the base exposure; next the total number of exposures to be taken, which can be set to three or five exposures on most cameras; and then exposure increments to two stops.

Set the camera to aperture priority mode at ISO 100 and f/11 for a large depth of field. Aperture priority is best because when shooting HDR the shutter speed can change, but a change of aperture would mean that the resulting exposures would have a different depth of field and wouldn't blend together during editing.

Take test shots and apply exposure compensation as necessary for correctly exposed midtones. Once this has been established, set Auto Exposure Bracketing to three shots at two stops apart. When you release the shutter, the camera will automatically shoot three exposures, although some require the shutter to be released for each individual exposure.

Manually focus one-third of the distance into the scene beyond the foreground interest for a large depth of field. If the scene is shallow, simply focus on the subject. Manual focus is important because it must remain fixed on the same focal plane for a successful blend.

### Shutter remote

Pressing the shutter-release button can introduce camera shake when shooting longer exposures to capture shadow detail, so use a shutter remote.



### Software

To blend HDR images, you will need a special software that can merge your image files together. Adobe Lightroom is capable of this using raw files.



# Technique NATURAL HDR

## Natural exposure blending in Lightroom

### Reduce the variables

For a successful exposure blend, it's essential to allow only one setting to change between exposures, and this should be shutter speed. It's imperative that ISO, aperture and focus remain fixed at the same setting because any variance here will mean exposures won't blend seamlessly together. Sticking to inanimate objects such as landscapes and cityscapes rather than subjects that are moving, like people, is always best too.

Another essential here is to keep the camera fixed in the same position using a tripod. Any movement between exposures will also result in blending problems. Some specialist HDR software options have the ability to blend handheld bracketed exposures, but even with this it's not always possible for the software to line up the different images accurately.

### When to shoot HDR

There's a time and a place for HDR photography, and – as the nature of the technique suggests – it's most suited to subjects such as landscapes, interior and architecture photography. There could, of course, be elements of movement within each of these scenes, such as running water, moving clouds or foliage blowing in the wind, but this minimal type of movement should not be too much of a problem.

In situations where there's too much contrast in a scene, even with the use of neutral-density grads, or when you don't have your filters with you, HDR is the obvious technique to use for replacing ND grads; however, for long exposures it has to be said that even though they can be mimicked in post, the answer is to make sure you use ND filters at all times.

### Natural HDR as a tool

Having every technique possible at your disposal is just one way to guarantee that you can capture great results in tricky conditions, whether that's using a specific accessory or applying a shooting and/or editing technique. HDR is a sure way to capture detail in exposure situations that exceed the dynamic range of your camera and filters.

HDR photography should be seen as a useful tool rather than a technique. Approach it for obtaining a correct exposure of all parts of a scene to maintain detail, rather than a visual effect or style in itself. A natural approach to HDR becomes a much more likely result. As long as you can see detail in most areas of the scene, and the image is punchy with plenty of contrast, there's a greater chance your image will look natural.

## STEP BY STEP: HOW TO OBTAIN A SUCCESSFUL HDR IMAGE

This stormy summer sunset was burning hot on the horizon, but shooting three HDR exposures allowed for all detail in the high-contrast and moody scene to be captured  
Nikon D610, 16–35mm, three bracketed exposures f/11 at ISO 100



HDR is a technique with one foot firmly in shooting and the other in editing. The two are inextricably linked and can't be separated. Well, that's not entirely true because some cameras can shoot HDR images in-camera, but the results there are inferior to taking a more manual approach.

There are a number of software options available for blending HDR exposures together and each provides a slightly different end result. Since most people use Lightroom, we'll use the HDR Merge function here because it's convenient and luckily, highly effective, too. The great thing about using Lightroom is that when

merging images, it merges them into a single new DNG file. This DNG is larger than a standard raw file from your camera because it contains all the image data from each exposure, which basically means you can push and pull exposure, shadows, highlights and more to extract as much detail as necessary.



## The good, the bad and the ugly

Unfortunately, this technique has something of a bad reputation owing to over-processing. The result is over-compressed tones and too much texture accentuated. Midtones look flat, halos form along subject edges where there's contrast, and colours look unnatural. In this scene, the contrast between the sky and foreground was huge, and even using the equivalent of six stops of ND grads didn't capture detail throughout. The standard exposure just didn't look right, whereas for a successful HDR, it should be so natural that you can't even tell the technique has been used, and that's exactly what we're aiming for here.



No HDR

A standard exposure gave underexposed shadows and overexposed highlights



Natural HDR

A natural-looking HDR scene with subtle detail in the shadows and highlights



Nasty HDR

An example of unsuccessful HDR, – tones are over-compressed



### 1 Select images

In Lightroom, locate your three or five exposures in the Library Module. Star rate the images according to their position in the sequence. Left mouse click on the first image, hold down the Shift key, and then click on the final image in the sequence. Now go to Photo>Photo Merge>HDR.



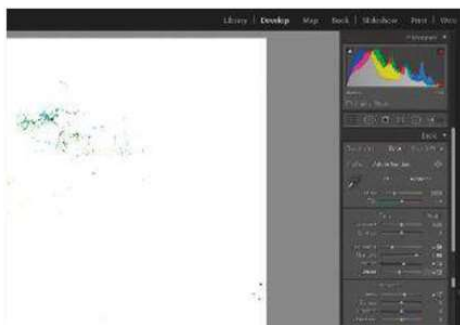
### 2 Set HDR options

Make sure Auto Align is checked in the dialog window but Auto Settings is not. The latter applies a poor set of adjustments. Ensure Show Deghost Overlay is checked and set the lowest Deghost Amount you can. On the basis of the movement in the scene, select a setting, and if no red overlay is added, reduce the amount.



### 3 Apply basic adjustments

In the Develop Module, locate the new HDR DNG created by Lightroom in the thumbnail strip. Once located, set Tone Curve to Medium Contrast, and both Shadows and Highlights to between 50 and 100 depending on what looks best. Boost Clarity to accentuate overall detail – between 10 and 20 works well for HDR.



### 4 Blacks and Whites

After applying Shadows and Highlights, which is a type of tone compression, the image will have a muddiness to it, even with the Tone Curve set. The way to fix this is by adjusting the blacks and whites points. Hold down the Alt key and left mouse click on each slider, drag whites to the right and blacks to the left – colour shows blown detail.



### 5 Localised adjustments

Most often, simply applying Shadows and Highlights adjustments to the image globally isn't enough to make the image look its best. At this stage, use the Graduated Filter, Radial Filter and the Adjustment Brush to add adjustments to only the desired areas. For this shot, the Adjustments Brush allowed for the derelict barn to be lightened.



### 6 Stack local adjustments

The secret behind successful HDR in Lightroom is to use as many localised adjustments as necessary to push and pull the brightness of the scene. For this image, the Radial Filter was the perfect way to a controlled vignette that could be used to add emphasis to the focal point of the shot. Reducing shadows and exposure works well here.



# Technique

## Try something different with HDR

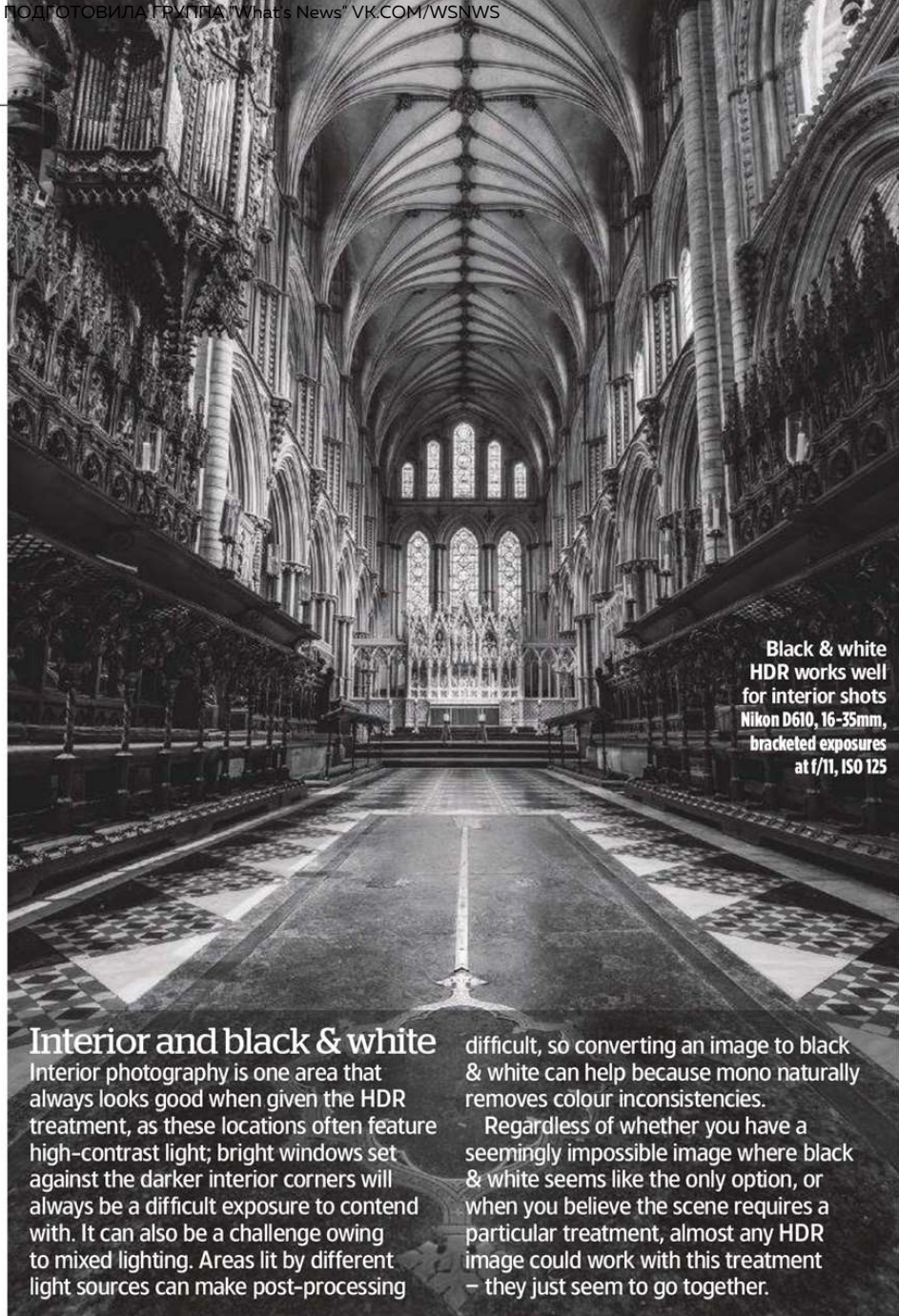
Sunrise at Llanberis Pass  
Nikon D610, 16-35mm, bracketed  
exposures at f/11, ISO 100



### Moody HDR

One way of making your HDR images look natural is to process dark and moody scenes in a dark and moody way. Using HDR doesn't mean that you change the atmosphere of a scene by making it brighter with less mood.

There's a common misconception that you have to eke out every drop of detail from images when using HDR, but this is far from the reality. You really don't need to show detail in the deepest shadows, and allowing these to remain black will help towards a natural end result. And if the scene and the mood of the image allow for it, don't be afraid to use a touch of underexposure during processing.



Black & white  
HDR works well  
for interior shots  
Nikon D610, 16-35mm,  
bracketed exposures  
at f/11, ISO 125

### Interior and black & white

Interior photography is one area that always looks good when given the HDR treatment, as these locations often feature high-contrast light; bright windows set against the darker interior corners will always be a difficult exposure to contend with. It can also be a challenge owing to mixed lighting. Areas lit by different light sources can make post-processing

difficult, so converting an image to black & white can help because mono naturally removes colour inconsistencies.

Regardless of whether you have a seemingly impossible image where black & white seems like the only option, or when you believe the scene requires a particular treatment, almost any HDR image could work with this treatment – they just seem to go together.



Winnats Pass in the Peak  
District at sunset  
Nikon D610, 16-35mm, bracketed  
exposures at f/22, ISO 100

### HDR panoramic

Once you've mastered the art of HDR, you'll begin to see the potential for applying the technique, where appropriate, to other shooting and editing techniques. The first

and most obvious place to try it out is when shooting panoramic images.

With Auto Exposure Bracketing, the camera will take care of exposures for you – all you need to do is rotate the tripod head. You'll get

larger image files with more detail by shooting in portrait format, and don't forget to assess exposure each time you move the camera because this inevitably changes and may need to be adjusted for a correct base exposure.





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**I**t's crazy. People with mobile phones seem to be able to take pictures of just about anybody or anything, anywhere, anytime, and share the images around the world in a matter of seconds. But take a 'proper' camera out of its bag when you're out and about, and you can be made to feel like an arch criminal. It pays to know your rights.

In a nutshell, if you're on public land, you're free to shoot whatever you like, within reason. So, if you're on a public road or pavement, or even a public footpath across privately owned fields, you're within your rights to photograph people and even private property from where you're standing. However, you're not allowed to cause an obstruction, which rules out setting up a tripod and other gear, if it's going to be in people's way and block a busy thoroughfare. And while you're within your rights to photograph people in public, whether they want you to or not, it's common sense that you shouldn't follow them around and repeatedly pester them. That's harassment, which can be classed as a criminal offence, even if it's exactly what the paparazzi seem to do for a living.

While you're at liberty to photograph people and private property from a public place, common decency should prevail. The law is a bit fuzzy, but people can expect not to be photographed in places or situations that constitute an invasion of privacy. For example, it would be wrong to shoot people at home through their windows or sunbathing in their gardens, even if you're technically standing on a public pavement outside. It can also be considered to be an invasion of

privacy if you photograph somebody on public property where there is a 'reasonable expectation of privacy'.

Similarly, there's no law against photographing children in public, but you're likely to attract a whole lot of unwanted attention if you hang around schools and playgrounds with your camera, for obvious reasons.

#### The rights stuff

Your rights vary depending on whether you're taking photographs

**It pays to know your rights under the law, when you're out taking photographs**

for personal, editorial or commercial use. In many private properties, including cathedrals, museums, sports venues and gardens that are open to the public, photography is only allowed if the images are for personal use. For commercial use, where you're planning on using the images to promote or sell something, or to raise money for a cause, you'd generally need to contact the owner of the property and get written permission. Don't be put off,

# Photograph self-defence

From knowing your legal rights to safeguarding your images from theft, **Matthew Richards** shows how to protect yourself from a range of hassles

© GETTY IMAGES - ELINOR HARARI / EYEEM





# er's kit

however, as this can often be very quick and easy to do.

To photograph people or private property for commercial use, you'll also need a signed model release form or property release form, respectively. You can download these from a number of websites, as there's no single, official form. For children (usually under age 18), the model release form must be signed by a parent or legal guardian.

Technically you should get a signed model release form

## 'In many private properties, photography is allowed only if the images are for personal use'

whenever a person is identifiable in a photograph that's taken for commercial use – for example, if you can clearly see their face. But things are more relaxed in architectural or street photography, if the person is not the main component of the image. It would be ridiculous to expect

photographers to acquire signed model release forms from dozens of people on a busy street, for example. And if you're shooting a wedding for a client, it's natural for the people attending to expect a photographer to be present, and that they're going to get their picture taken at some point.





## YOUR RIGHTS



If you're taking photos of people in public places, you'll only need a signed model release form if the images are for commercial use, rather than personal or editorial use

Photographs taken for 'editorial use' are more of a grey area. These are images that you might take to illustrate a newspaper or magazine article, or a website, rather than to sell something. Naturally, newspapers would be very short on images if people who didn't want to be photographed could simply refuse to sign a model release form. Even so, you need to take care about the context in which you use any photographs of people, privately owned places and objects, and company names or logos. The use of photographic images and captions can constitute libel, for which you can be sued. In most

cases, however, it would be the editor of the publication who is responsible, rather than the photographer.

Special rules apply in some cases. For example, commercial photography is prohibited in Trafalgar Square, Parliament Square and the Royal Parks, even though they might appear to be public land. And while most landmarks and even permanently installed sculptures and artworks can be photographed, some are prohibited by copyright law. For instance, you can take a commercial shot of the Eiffel Tower in the daytime but not at night, because

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## INTERNET SAFETY



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ONLINE safety can be a bit of a minefield but, if you run a photography website as part of your business, it's best to invest in effective security software that includes an antivirus, firewall and personal information protection tools. Frontrunners include Norton Security and McAfee Total Protection.

If you're putting your photos on a website, it's also a good idea to copyright them, ideally with a watermark on each image. You can generally add a copyright notice to an image file's metadata as well as applying a watermark in editing programs like Adobe Lightroom.

New GDPR (General Data Protection Regulation) legislation has recently come into force so you should be aware of this if you store information on clients or routinely contact them. The ICO (Information Commissioner's Office) offers a useful data protection self-assessment toolkit, which you can access for free at [ico.org.uk](http://ico.org.uk).

Add a copyright notice to the metadata when putting your images on a website

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Airports are privately owned properties and generally ban photography without written permission. However there are usually public viewing areas from which you can photograph planes

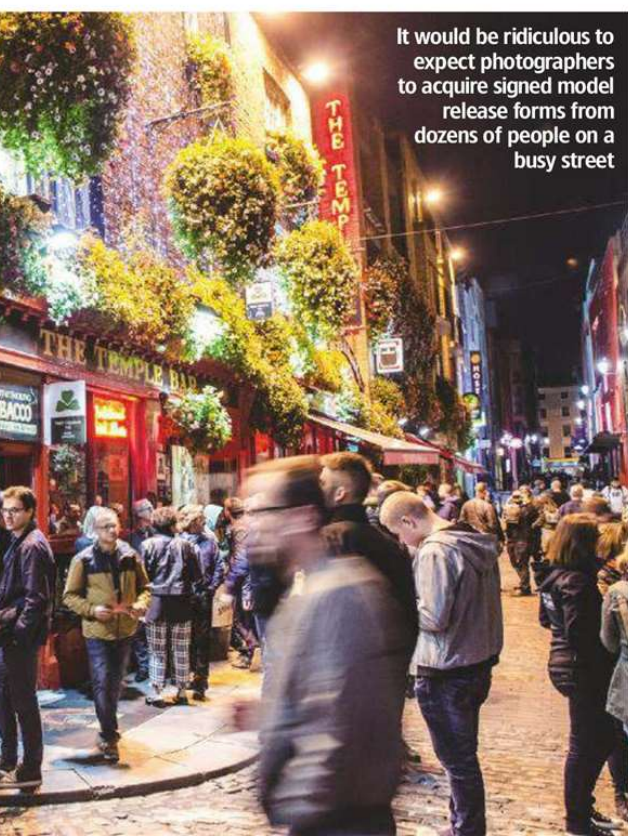
## Play it safe

There's plenty you can do to keep your gear safe, if you use your discretion

KEEPING your camera safe from harm can be as simple as using a neck strap so that you can't drop it accidentally, and fitting a protection filter and hood to the lens, in order to prevent the front element from picking up any scrapes and scratches. However, if you are wandering around dodgy areas of town with a big, posh-looking DSLR hanging around your neck, you might as well be wearing a 'mug me' T-shirt. Discretion can be the better part of valour, so consider keeping your camera in a bag when you're not shooting, and maybe using a wrist strap instead of hanging it around your neck strap.

The choice of bag can be important as well. Something that's obviously a photographer's gadget bag, likely to be stuffed with expensive bodies, lenses and accessories, is sure to draw unwanted attention. You're better off carrying only what gear you need and putting it in a relatively small, nondescript bag. Alternatively, if you do need to carry a larger amount of kit, you should consider a photo backpack that's rear-opening, so the main compartment can't be opened while you're wearing it. Another bonus with this type of bag is that you won't need to put the bag down anywhere while you're actually shooting. A bag left on the ground while you're concentrating on getting a shot can be an irresistible invitation to thieves.

**Stealthier than most, the Tenba DNA 11 Messenger Bag comes in various colours, costs £99, and looks more like a regular messenger bag than a camera bag**



It would be ridiculous to expect photographers to acquire signed model release forms from dozens of people on a busy street

while copyright has expired on the tower itself, its lighting display is still protected.

In other places, even photography for personal use is not permitted – for example, at airports, concert venues and some shopping centres. When shooting at railway or tube stations, it's often best to check with staff first, and the use of flashguns and often tripods are generally prohibited. For shooting aeroplanes, most airports have viewing areas outside their private boundaries which you can use.

### Fair cop

Owing to anti-terrorism measures, it pays to be cautious when photographing sensitive locations. Naturally, what exactly constitutes a







Although it's legal to photograph incidents and police personnel in public places, personal safety can be a bigger issue

## 'If you're on private land, security guards can ask you to stop shooting but can't take your camera'

➤ sensitive location is open to debate, but transport hubs, power stations, military facilities and government buildings readily spring to mind. A police officer (or PCSO in uniform) has the right to stop and question you at any time. However, they can only search you if they have 'reasonable grounds' to suspect you're carrying illegal drugs, a weapon, stolen property or something that could be used to commit a crime.

The power to 'stop and search' under Section 44 of the Terrorism Act 2000 has since been rescinded, but police can still stop and search anyone they reasonably suspect to be a terrorist under Section 43. In this case, officers are also entitled to view digital images and have the power to seize and retain your camera. However, do note that they have no power to delete digital images or to destroy film, or ask you to do the same. This requires a court order.

It's quite common for photographers to fall foul of security guards, so it's important to know where you stand – both literally and

figuratively. For starters, security guards have no right to stop you from taking photographs if you're standing on public land. However, if you're on private premises, security guards can ask you to stop shooting and can use 'reasonable force' to remove you from the property. Even so, they have no right to search you, nor to remove your camera or other photographic accessories. In addition, they can't demand to view your images, nor force you to delete the photographs you've already taken.

Ultimately, what is or isn't legal isn't necessarily the prime concern. There are countless locations and scenarios where it simply isn't safe to photograph what's going on around you. Taking photographs in hotspots for crime or in the middle of a riot, you can be risking anything from the damage or theft of your camera kit, to serious injury or even death. What you shoot, and the way that you shoot it, boils down to how determined you are to get the images you want and what you're prepared to risk in the process.



Matthew Richards began his career as a broadcast engineer for the BBC in London and for companies across Southern Africa. He then became a technical author, before moving into journalism and photography, for which he's enjoyed assignments in the UK and worldwide. He currently specialises in reviewing cameras, lenses and photographic accessories.

## Get protection

IF YOU have a sizeable camera kit, it's unlikely that it'll automatically be covered by your home contents insurance policy. Several companies offer specialist insurance for photographers and one of our favourites is *Amateur Photographer Insurance Services* at [www.amateurphotographerinsurance.co.uk](http://www.amateurphotographerinsurance.co.uk). This is suitable for amateur or semi-professional photographers who earn less than 50% of their income through photography or related activities. Offering different levels of cover, it provides cover against theft and accidental damage for your camera and accessories up to £25,000. As standard, it includes the cost of hiring equipment while your kit is being repaired or replaced, as well as 20 days' worldwide cover – and there are additional options for extended EU and worldwide cover, in-vehicle cover, and personal accident cover.

Public liability cover up to £1million is an optional extra and is well worth having in case, for instance, somebody trips over your tripod and tries to sue you for damages.

Another excellent option is Photoguard at [www.photoguard.co.uk](http://www.photoguard.co.uk), which offers specialist insurance for your kit in a similar way.







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## LETTER OF THE WEEK



## No more excuses

Tracy Calder's *Against All Odds* article (AP 30 June) could not have come at a better time. My cameras have been gathering dust recently, as I seem to be very good at finding reasons not to go out and shoot. Lots of things seem to get in the way, but none of them as bad as the challenges Chris Nowell, Paul Stevenson and Tesni Ward have had to face. Paul's shot of waves breaking on a lighthouse was particularly stunning, and Chris has shot some lovely images of the beautiful scenery where he lives, not letting his visual impairment get in the way.

It's made me decide that I've made enough excuses, and it's time to just get out there and create some beautiful images. I'm fortunate enough to live near some spectacular landscapes, and some wonderfully atmospheric ruins and abandoned buildings (my favourite subjects!) and at this time of year, it barely gets dark in Scotland. So yes – next time the nagging voice of doubt strikes, I'll be ready to ignore it and go out and shoot. It's the perfect way to lift my spirits after staring at spreadsheets in the office all day, and if these brave people can get out there when it's easier to give up and stay in the house, I've got no excuse. Thanks for sharing these great stories and images – I hope I'll have some good images to show off to you soon.

**Lee Osborne**

Thanks, Lee. Don't beat yourself up, as finding the motivation to get out with your camera is not always easy after a long day at work or performing family duties, so we are glad Tracy's feature helped – **Geoff Harris, deputy editor**

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An advert for AP published in 1927

## AP on the slide

I came across the above slide, given to me by a fellow club member many years ago. It grabbed my attention being an AP advert published in the year of my birth (1927), so I thought it might interest you also. In 'Back in the day 2005' (7days, AP 30 June), digital was beginning to take over. In 1927 attention was given to 'the latest fascinating development': cinema-photography. Today the new thing is digital camera video. Nothing seems to have changed except the price of the magazine. The cover price of three pence a week in 1927 would buy two loaves of bread, and the annual subscription of 17 shillings and 6 pence would today equate to £125.28. If my cost comparison research is correct, we are getting our AP subscriptions on the cheap!  
**Clifford Brown**

Nice observation! Money aside, you can't put a price on a living national treasure. That's AP, by the way, not me – **Nigel Atherton, editor**

## Kylie unusual

It was interesting to read Rob Deyes' letter showing the reversed image of Kylie Minogue (Inbox, AP 23 June). The images are the right way round on the website, but what intrigued me was that the photographer (no credit as far as I can see) had chosen to use old Russian cameras as a prop rather than the latest whizz-bang digital (Kylie with a Zenith-E and Twiggy with a Zorki-4). Do they belong to the photographer? Does he use them? Or did he deliberately seek out the cameras and, if so, why?

I still have my old Zenith-B and must have bought it around 1970.

It's been dropped on solid rock, covered in sea spray more than once and been out in all weathers from 25°C in Sweden to almost 40°C in Yugoslavia (as it was then) – and the camera still takes acceptable photographs. I wonder how many of today's overpriced DSLRs would stand up to that treatment or still be working in 50 years' time?

**Harvey Charlesworth**

We're chuffed that a throwaway picture of Kylie has generated so much interest – **Geoff Harris, deputy editor**

## Digital dimwit

I was interested to see your comments on how you were keeping film alive 13 years ago ('Back in the day', 7days, AP 30 June). I recall complaining to a well-known monthly photographic magazine how they were ignoring film, as I was using screw-mount Leicas using Kodachrome and the like. He replied that his phone was digital, and his TV was digital, so his pictures had to be digital, too. I stopped buying that magazine, but I still buy yours. And I still use film cameras.

**Andrew S Redding**

It was his loss. The Stalinist purge of all things film has never been a part of AP, even at the height of megapixel mania. Some competitor magazines are also stuck with 'digital' in their title, poor dears – **Geoff Harris, deputy editor**

## In the bag

I had to read Rick Corbishley's letter (Inbox, AP 30 June) to my husband, who looks ever more credulous as the next bag arrives. 'I am not alone in my search for that one bag,' I cried! If it has plenty of pockets it's likely I won't be able to lift it when they are filled. If it is small and light, there will be no room for that last piece of vital kit. Will it tilt to one side when put down? Will I be able to access my gear quickly – or will the subject of interest have wandered off once I have the camera to hand? Oh yes, the perfect bag is yet to be designed for me.

Interestingly though, the bag that is nearest to perfection for me is a little bag I won in an AP competition – so thanks to you at the magazine.

**Sue Baker**



## Expensive cup of coffee

Around 1987 an insurance policy of £2,000 matured and I decided to spend it on a Canon EOS SLR camera system, as autofocus had just arrived (I had a Canon AE-1 then). I went to a big camera show in Sussex, to the Canon stand, and could see the sales people in the back room drinking coffee. After waiting a long time, I turned round to the Minolta stand. The assistants were very good (not pushy) and I was shown the Minolta 9000 AF system. I eventually bought one and a good selection of lenses. I transferred from Minolta to Nikon when the digital market exploded, so those cups of coffee cost Canon 30+ years' worth of sales.

**Richard Bond**

**That's life, and Canon has hoovered it up from lots of other satisfied customers. It's good to see old Minolta lenses getting a new lease of life on Sony cameras, as the brand itself has sadly bitten the dust. I own an early AF Minolta Dynax, and a fine SLR it is too**

**– Geoff Harris, deputy editor**

## The lady vanishes

In 1970 I was a young German amateur photographer who went to Paris to learn French. There I got a contact with a model agency, who, I was told, had models who would accept prints as a form of payment. So I contacted a model and we made some photographs, but at the end she asked for her payment. I explained that the

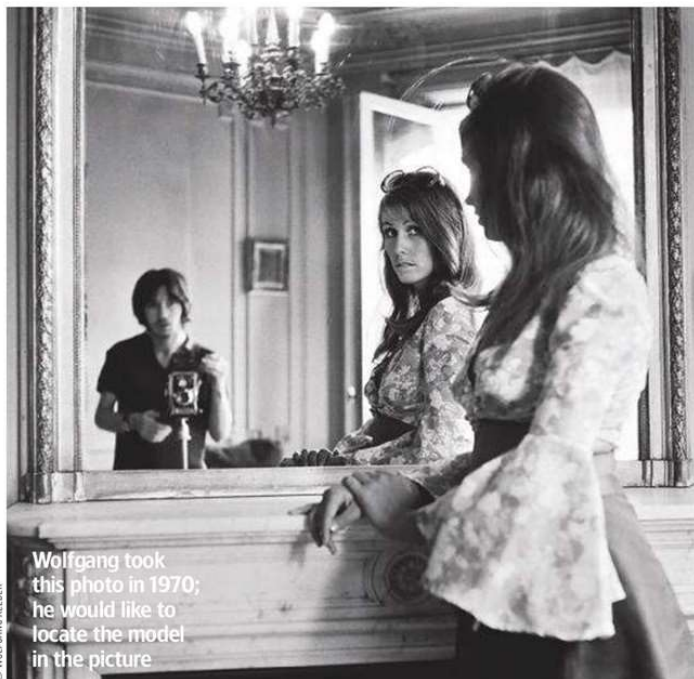
agency had told me I could pay a test model with prints. When she heard the phrase 'test-model' she got quite angry, but a call to the agency sorted it out. She gave me her address in Sweden and I sent her a few photos.

Most of my images back then were underexposed so there were only a few I could show to friends. About 40 years later, a gallery owner saw the few prints I had, and successfully sold some. Often I was asked if I was still in touch with the model, but stupidly I'd lost her address, as well as forgotten her name. This bothered me, as all I wanted to do was say 'thank you' to her. I wrote an email with some of her images and sent it to some model agencies in Paris, hoping someone in the business back in 1970 might remember her. But not one answer came.

Recently I saw a film about Diana Vreeland, which featured the photographer David Bailey. Suddenly, I saw a ray of hope – maybe Bailey knows her name? The lady must be between 60 and 70 years old now, so I wondered if you could pass on my letter.

**Wolfgang Kleber**

**What an interesting story, Wolfgang, and your images are wonderfully evocative of a lost age. We'll pass this on to Bailey's people, and who knows, the mystery model may even be an AP reader (or another reader might recognise her). Good luck – Geoff Harris, deputy editor**



Wolfgang took this photo in 1970; he would like to locate the model in the picture

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## Round Five

# Persons of Interest

For this round we are looking for images of people, whether that be in the form of a portrait, street scene, or carefully considered selfie. There are a number of things to consider, such as ensuring that the correct focus is achieved and that your images are free of background details that might detract from your subject.

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# RISING STAR



## Megan Johnson

At the age of just 16, Megan Johnson was awarded Youth Photographer of the Year at the Sony World Photography Awards. AP hears her story

### When and why did you become interested in photography?

I first became interested in photography the moment I was old enough to comprehend what it was. My mother was always taking pictures around the house, at family events, and wherever we went, so I was constantly exposed to it. I learned to carry a camera with me everywhere, and have never really specialised in any set genre.

### Does your interest in music influence your photography?

As a flautist and saxophonist in classical and jazz genres, I fully believe that music influences my work as a photographer. As a musician, I need to find the natural rhythm of a piece of music, and to do so I immerse myself in the piece and style it's played in. This process, no matter how suddenly it occurs, also applies when I take photographs – I have to immerse myself in the picture before I can take it.

### Do you plan to make a career out of photography?

I definitely want to make a career out of photography rather than keep it a leisure activity. I plan to do a generic photography major at university with a secondary course in photojournalism later on. Ultimately, after working in the field and in the studio for some time, I would like to train to become a photography professor.

### Have you had any professional training or are you self-taught?

I am completely self-taught, learning as I go from those with whom I collaborate on projects, and via trial and error.

### Describe your most memorable photographic experience to date.

Earlier this year, my high school wind ensemble and symphony orchestra took a trip to Barcelona to explore Spain and perform some concerts. On our first day it was pouring with rain, but I took my camera out with me while exploring the city. My group and I were searching for a place to eat when we came into a sort of grotto with a hotel and restaurant. I remember looking up and seeing a cleaning lady in an open window of the hotel. Before I could think, I had my camera up and took what has become one of my favourite pictures in my

Megan spotted this cleaning lady at the window of a hotel in Barcelona



Megan likes to immerse herself into a picture before she clicks the shutter

'Still': The image that won Megan her Sony World Photography Award



portfolio so far. Later in the trip, the group went to Montserrat – a monastery in the mountains. As we were leaving, I looked up and saw some monks who reside there. I was the only one who saw them, and I managed to take a few quick pictures before they disappeared.

### Who are your main influences?

Ansel Adams, my mother, and a fellow student at my high school, Jackson Fischbach. Adams is the first professional photographer I was ever shown. He inspired me from a young age to dive into photography as an art form and not just as a commemorative medium. My second and most prominent influence is my mother, Janet. She was always behind the camera and always found a way to incorporate photography positively into our daily lives. Not having had much time with her before she passed away really pushed me to continue her passion in an





effort to make a connection. This push to be closer to her has allowed me to develop a strong passion for photography myself. My third photographic influence is Jackson, a senior at my high school. I've always looked up to him for his hard work, passion for the art and incredible talent. While I shadowed him during the photographing process for our school's musical, he never showed any doubt in my ability behind the camera or as an assistant.

#### **What equipment do you use?**

A Canon EOS 500D with 35-80mm and 55-250mm lenses, an iPhone 8, and a Zecti canvas camera backpack. In addition, for studio work, I use a Craphy studio lighting set. If money were no object I would love a Sony A9 camera with

Sony FE 50mm lens, a speedlight, battery grip, and Godox studio flash kit.

#### **What is your dream assignment?**

I would love to document the medical processes surrounding the effects of cancer on the patient, family, and medical scientists, in an artistic, conceptual fashion. The project would comprise visual records of the emotions and procedures that are undergone alongside a photographic artistic rendering. For example, I would have a picture of a patient undergoing radiation alongside a picture of a squeezed-out sunscreen bottle and melting sunglasses on a medical table. This stems from my mother's description of her radiation treatments as a 'bad sunburn' and 'extreme fatigue'.

#### **What does success in the Sony World Photography Awards mean to you?**

My success in the SWPA means I have a real chance of being a professional photographer, and that it's a field I can pursue with confidence. It has also shown me that I can honour my late mother's legacy. I never thought that I would have such a great success in my life as the SWPA. It has proved to me that I have skill, and has allowed me to finally accept myself as an artist.

#### **What advice would you give someone thinking of entering a competition?**

Don't worry about the result and whether or not you have what it takes – enter for yourself. I entered the SWPA because it was a chance for me to advance not my career, but confidence in myself.



Megan Johnson was born in Seoul, South Korea, and came to the United States as an adoptee when she was seven months old. When she was four years old she lost her mother to cancer. Megan is currently a junior in high school, where she is a passionate musician (she plays the saxophone and flute) as well as a writer, athlete, artist, lacrosse player and photographer.



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# The eyes have it

Who are the most talented photographers in the Houses of Parliament? We bring to you the winners of the 2018 All Party Parliamentary Photography competition

In a convincing show of photographic superiority, members of the House of Lords scooped four of the top five entries at an awards ceremony in the House of Commons for the 2018 All Party Parliamentary Photography competition. The ceremony was attended by AP Editor Nigel Atherton, who was one of the judges, along with renowned photographer and former AP columnist Professor Dr Michael Maloney OBE and John Walshe, Vice President of Nikon Europe.

The overall winner was Lord Greenway, whose atmospheric backlit image of a tugboat bringing a cargo ship into port was a firm favourite on the panel. The four commended images were by

Baroness Floella Benjamin, Lord Birt, Lord Crathorne and Sir David Amess.

Michael Maloney, chair of the judging panel, said, 'It never ceases to amaze me, the photographic talent that hides in the Palace of Westminster. I have been chairing this competition for 18 years, and a number of [the entries] are really outstanding. Some of the entrants are consistently so good that I said I would offer them a job on my old newspaper the *Daily Mirror*!'

The competition, which is open to serving MPs and members of the House of Lords, attracted dozens of entries and was sponsored by Nikon UK. Each winning entrant received a £100 donation from Nikon to a charity of their choice.

**Finalist**

The five winners with Matt Hancock, Secretary of State for Culture, Media and Sport

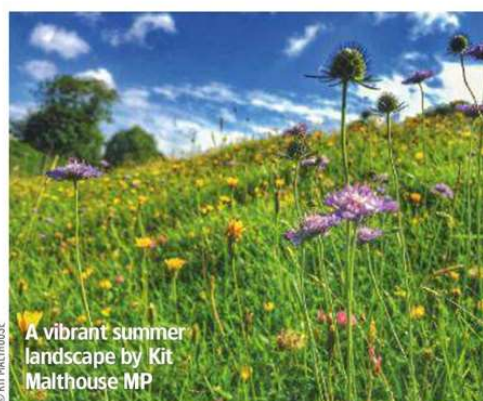


A nicely framed portrait by Rory Stewart MP

**Finalist**



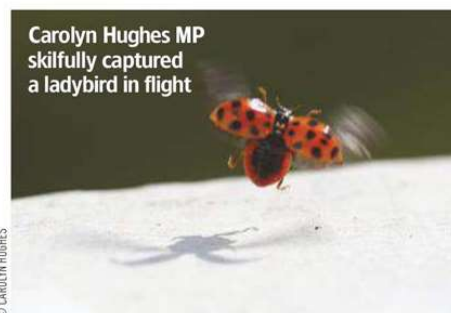
The judges liked the joy and spontaneity in this image by Baroness Benjamin



A vibrant summer landscape by Kit Malthouse MP



An atmospheric image by Kevan Jones MP



Carolyn Hughes MP skilfully captured a ladybird in flight





Lord Birt's evocative coastal sunset makes you want to be there



**Finalist**

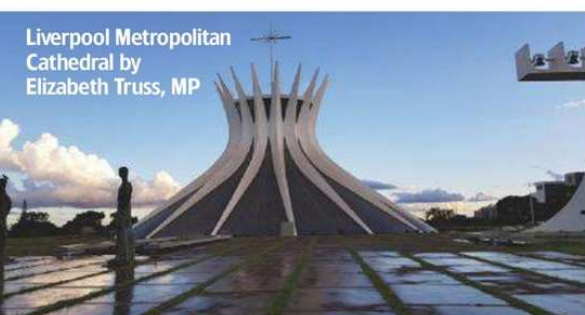
This close-up of a horse's eye is beautifully lit and incredibly detailed

© LORD BIRT



© MATT HANCOCK

A pleasant landscape by Matt Hancock, Secretary of State for Culture, Media and Sport



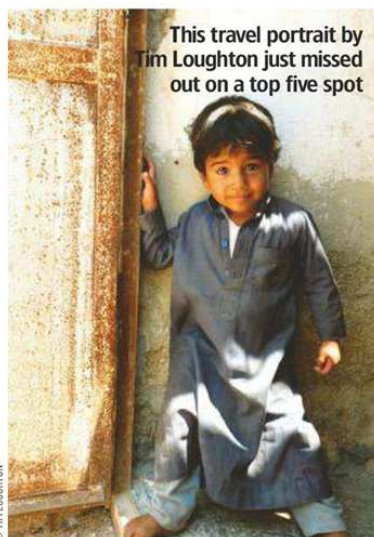
Liverpool Metropolitan Cathedral by Elizabeth Truss, MP

© TIM LOUGHTON



**1st**

Lord Greenway's atmospheric backlit image of a tugboat and cargo ship was the judges' unanimous favourite



This travel portrait by Tim Loughton just missed out on a top five spot

© SIR DAVID AMESS



**Finalist**

This quirky portrait by Sir David Amess made all the judges smile



# On your bike

When your subject is whizzing past at 35mph you need to be confident your gear can stand the pace, says **Trevor Mould**

**H**anging out of a car in a sandstorm is a great way to exfoliate your skin, but it creates challenging conditions for photography, as Trevor Mould – team photographer for ONE Pro Cycling – discovered. Trevor was in the middle of the Dubai Desert for stage 3 of the Dubai Tour 2017 when the weather turned nasty. ‘Riders don’t usually continue in such conditions,’ he explains, ‘but these guys were out in it for about three hours – by the end their skin was as smooth as a baby’s bum!’ Determined to capture something unusual Trevor continued to shoot with his Olympus OM-D E-M1 and M.Zuiko 12-40mm lens during the storm, and was delighted at how his gear coped. ‘I had absolutely no

problems with it,’ he enthuses. ‘I stuck a few filters on the front of the lens and everything was fine.’

Trevor’s relationship with Olympus dates back to the 1970s when his best friend’s dad lent him an OM-1. ‘I really enjoyed using it, but film processing was expensive back then,’ he recalls. After that Trevor mainly shot pictures of his family, until he became involved in sport – cricket, to be precise. ‘A few years ago I was the commercial director at Sussex County Cricket Club,’ he reveals. ‘We used to spend a fortune hiring photographers to cover matches, so I decided to spend the budget on a DSLR and lenses and have a go.’ Trevor shot for the club for four years before turning to cycling. ‘The cricketer Matt Prior is a friend of mine,’ he says. ‘After

injuring his Achilles tendon he had to use a bike for his cardio work. When he retired he let me know he was setting up a cycling team.’

At this point Trevor knew nothing about cycling, but decided to go to the team’s first race – the Perfs Pedal Race in Portsmouth – to see what it was about and take some shots. ‘I didn’t know what I was doing or who any of the guys were,’ he says. But his pictures impressed team manager Becky Frewing, who asked him to join the group the next week. ‘Four years, and some 180 races, later I’m still going,’ he laughs.

But the transition from shooting cricket to cycling wasn’t easy. ‘When you’re shooting stadium sports, like cricket, you pretty much know what’s going to happen – the bowler is going to come in from one end, for example – but you can’t predict anything in cycling,’ says Trevor.

## Trevor’s kit

- Two Olympus OM-D E-M1 Mark II bodies and a set of PRO lenses (with the exception of the M.Zuiko 45mm, which he plans to get).
- The M.Zuiko 40-150mm PRO and the M.Zuiko 12-40mm PRO are his real workhorses.



When you’re working by the side of the road and there’s an iconic landmark such as the Wembley arches in sight, a fisheye lens is the perfect companion  
Olympus OM-D E-M1 Mark II, Olympus M.Zuiko 8mm Fisheye, 1/2500sec at f/2.5, ISO 800



Trevor Mould is the team photographer for ONE Pro Cycling. See [www.mouldypix.com](http://www.mouldypix.com), and @MouldyPIX on Twitter.



Left: A freak sandstorm hits riders in the middle of the Dubai Desert on Stage 3 of the Dubai Tour 2017  
Olympus OM-D E-M1, Olympus M.Zuiko 12-40mm, 1/2000sec at f/5.6, ISO 200





## Top features of the Olympus OM-D E-M1 Mark II

- The M.Zuiko PRO lenses are some of the finest optics I have used when matched with the OM-D E-M1 Mark II.
- As a photographer who travels extensively, the fact I can pack two bodies and six lenses into a standard backpack, and stay within airline weight limits, is very important to me when I'm flying – plus it's also kind to my back.
- Speed is critical for sports photographers: speed of autofocus, speed of image processing, and speed of image transfer via the wireless connectivity enables me to give my media colleagues usable pictures almost instantly.



'You might have 180 riders coming towards you at 35mph, and all you are interested in is your team.'

### Making the change

As he became more involved in the sport Trevor began to find his DSLR limiting, so he decided to switch to a mirrorless system. He used an Olympus OM-D E-M1, then moved to the Olympus OM-D E-M1 Mark II six months ago. 'The team competes in a lot of overseas races, and I like to carry all my equipment in one rucksack on the plane,' he explains. 'The beauty of cycling photography is that you are so close to the action that a long telephoto is not essential. I use everything from an Olympus M.Zuiko 8mm Fisheye PRO (16mm, 35mm equiv) to an Olympus M.Zuiko 300mm PRO telephoto (600mm, 35mm equiv).'

The range of lenses Trevor carries reflects the different areas of cycling he covers, from intimate shots of the team preparing, to action on the road, and wider shots of riders set against popular landmarks. 'During the Tour of Britain the route passes castles, cathedrals and country estates,' he confirms. 'There's a bit of an art form developing in this area.' This requires a different level of



Left: The sweet taste of victory – Emils Liepins crosses the line and enjoys his first professional win at the Heistse Pijl one-day race in Belgium  
Olympus OM-D E-M1 Mark II, Olympus M.Zuiko 300mm, 1/1000sec at f/4, ISO 400

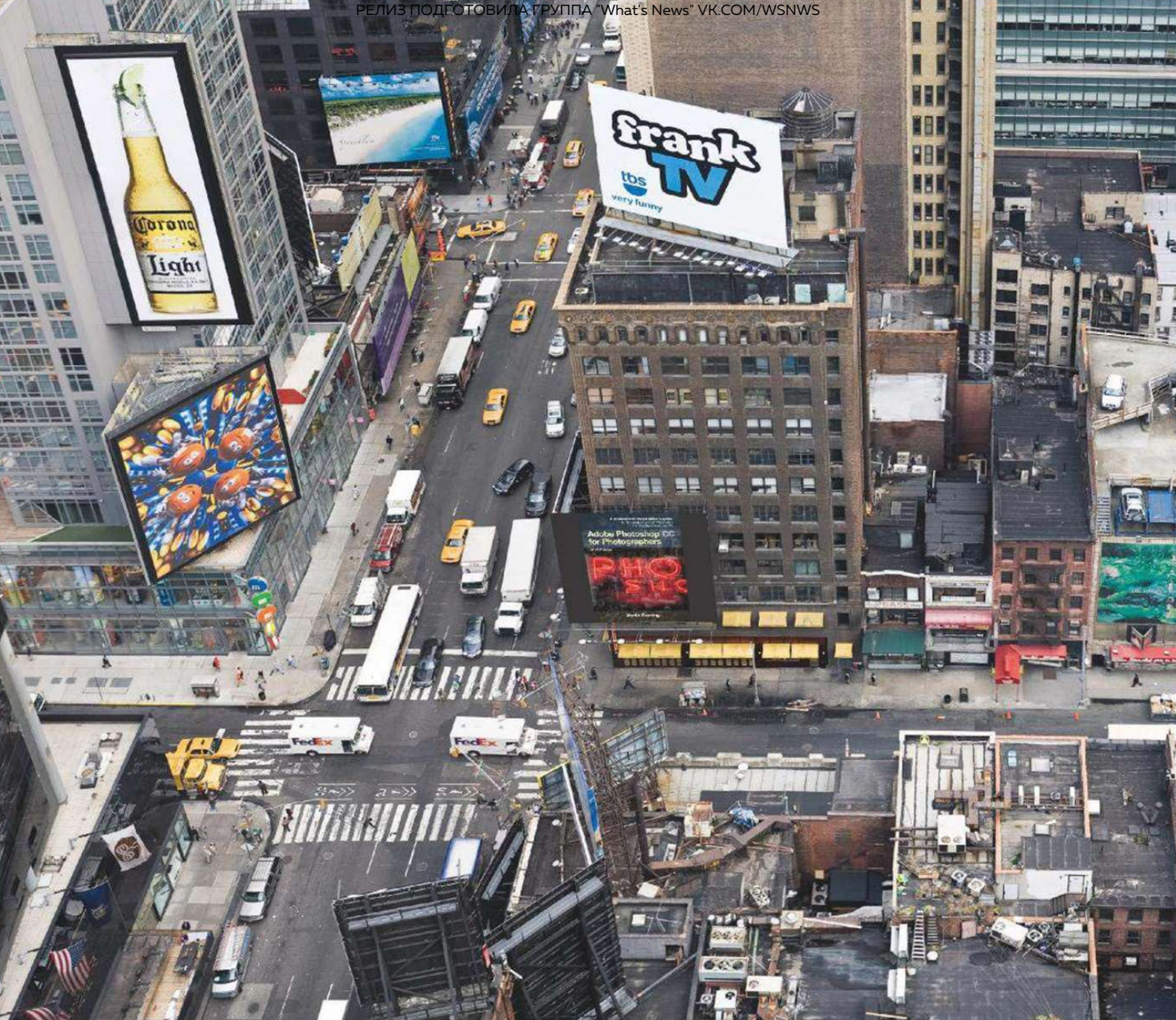
artistry, but Trevor is not fazed by it, partly due to the confidence he has in his gear. 'Since I started using the Olympus OM-D E-M1 Mark II, I have always got the shot I need. I have never had an issue where the camera hasn't done what I expected it to.' Long may it continue.

Find out more about using the Olympus OM-D E-M1 Mark II at [itsnotyouitsme.co.uk](http://itsnotyouitsme.co.uk)

## Trevor's three tips

- 1 There is a set of tutorial videos on YouTube by Mike Browne – the way he explains the basics is brilliant.
- 2 Get to know your equipment. Success is about knowing what you've got, and what works best for you.
- 3 Most races take place in daylight, which means you don't have to worry about high ISOs and slow shutter speeds.





# Keep things in **pe**

Controlling perspective has its challenges. **Martin Evening** reveals how to

## FREE TRANSFORM EDITING



### 1 Smart Objects

To add a new poster image to the original Photoshop document as a new Photoshop layer, go to the Layer menu and chose Layer> Smart Objects>Convert to Smart Object.







## Martin Evening

Martin has a commercial background in beauty photography, and an in-depth knowledge of Photoshop and Lightroom. His books include *Photoshop CC 2018 for Photographers* and *The Adobe Photoshop Lightroom Classic CC Book*. In 2008, he was inducted into the NAPP Photoshop Hall of Fame. Visit: [www.photoshopforphotographers.com](http://www.photoshopforphotographers.com).

When photographing architectural subjects it can be difficult to control the perspective unless you are using a tilt-and-shift lens and have the camera perfectly aligned vertically. Furthermore, whenever you edit architectural images in Photoshop, it is important to ensure that the perspective still looks correct and any elements you choose to combine with the original also correctly match the perspective. With this in mind, it can certainly help to enable Lens Profile corrections in Lightroom or Camera Raw. This is because a lens profile can correct any geometric distortion and ensure the straight edges appear straight. You can also make use of Upright adjustments in the Transform panel to auto-correct the perspective at the raw editing stage. However, there are some extra tools available in Photoshop that you can also use to manage the perspective.

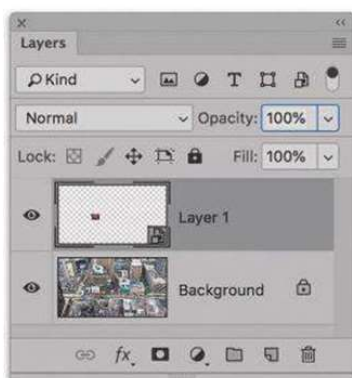
The key to successful retouching is to make use of the perspective clues that are available in the picture to help determine the positioning of additional elements. For example, the main image here shows a view of Midtown New York shot from a hotel balcony. In this scene one can easily define the three main axis planes by tracking the lines of the streets and buildings. There are lots of clues here that can be referenced. Now, let's say I wanted to replace the poster highlighted here with something more appealing, such as our favourite magazine. The simplest way to do this would be to use the Free Transform command. With the Free Transform active you can drag the corner handles to accurately align the corners, or hold down the Shift key as you drag a corner handle to scale the Transform. As I explain in the following steps, it may also help to first convert the layer to a Smart Object so that the original pixel image data is always preserved no

# perspective

combat distortions in Adobe Photoshop

## 2 Free Transform

Go to the Edit menu and choose Free Transform (Command + T [Mac], Control + T [PC]). Drag on the corner handles of the Transform bounding box to edit the shape to match that of the billboard poster in the original image.



## 3 Editing options

Since I had converted the added layer to a Smart Object, I was able to, at any time, double-click the layer thumbnail to open the original (untransformed) image and edit or replace it as necessary.



# Technique CONTROL PERSPECTIVE

➤ matter how many times you need to fine-tune the position and scaling.

With other types of subjects it can be harder to match the perspective if there are no obvious clues in the image to work with, such as a landscape scene that's devoid of straight lines. If you are shooting to intentionally combine elements together there are steps you can take which can help you achieve more realistic-looking results. For example, if you are able to place a 3D reference shape, such as a cube frame, in the scene that you are about to shoot, this can provide a useful guide to the perspective – plus it can also indicate the direction of the light. Professional photographers often do this when preparing a scene that is to be photographed for use in a CGI composite. Having done that you can use the Vanishing Point filter to calculate the planes in the captured scene and retouch the photograph and match the perspective. Or, you can use the Free Transform or Perspective Warp tools described in this article to get added layered elements to match the original scene's perspective.

Another thing you can do is to ensure that the photos you wish to combine are shot from the same height and angle. I have done this on a number of shoots where the objective was to create a composite image. Basically I would carefully note down the tripod measurements and subject distances as I shot location and studio photographs. Merging the different elements together is a lot easier then.

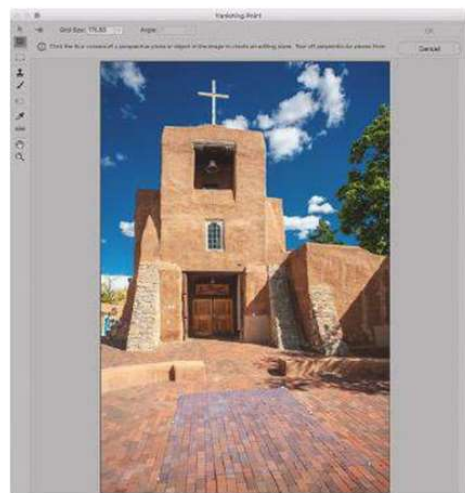
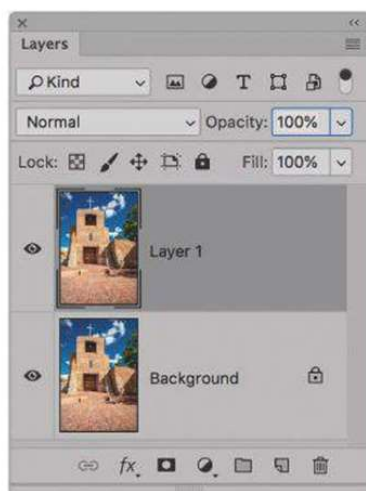
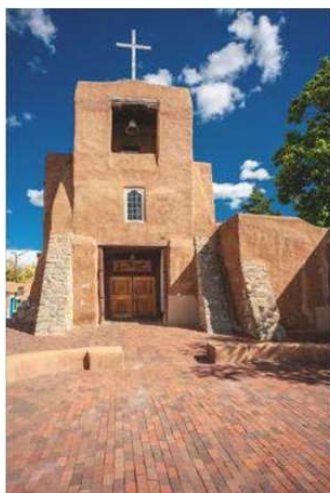
AP

## Perspective Crop tool

The Perspective Crop tool can be used to crop and correct the converging verticals or horizontal lines in a picture with a single crop action. Using the Perspective Crop tool I was able to accurately reposition the corner handles on the image to match the perspective of the building. To do this you can either marquee drag with the tool as usual, or click to define the four corners of the perspective crop, after which you can drag on the corner and/or side handles to adjust the crop shape. Having done this you can click to confirm and apply the crop and, at the same time, correct the perspective. The Perspective crop should work well in most cases, but you may sometimes need to apply a further Transform adjustment to compensate for any undesired stretching of the image.



## VANISHING POINT FILTER



The Vanishing Point filter in the Filter menu can be used to retouch photographs while matching the perspective. In the example shown here I used the Vanishing Point filter to remove a section of the wall on the left, replacing it with paving stones sampled from elsewhere in the image.

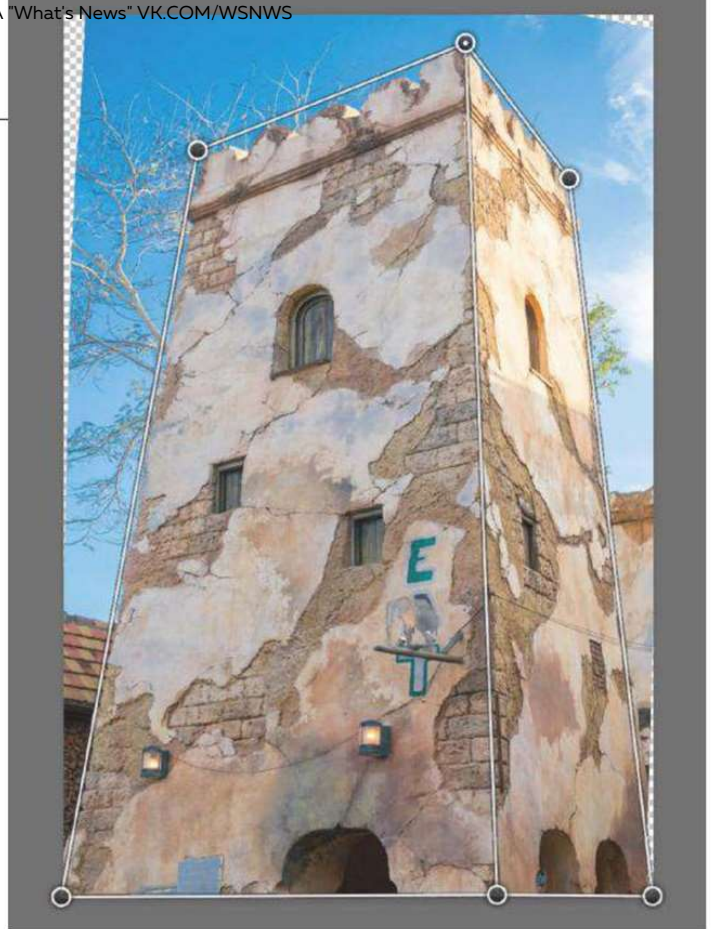
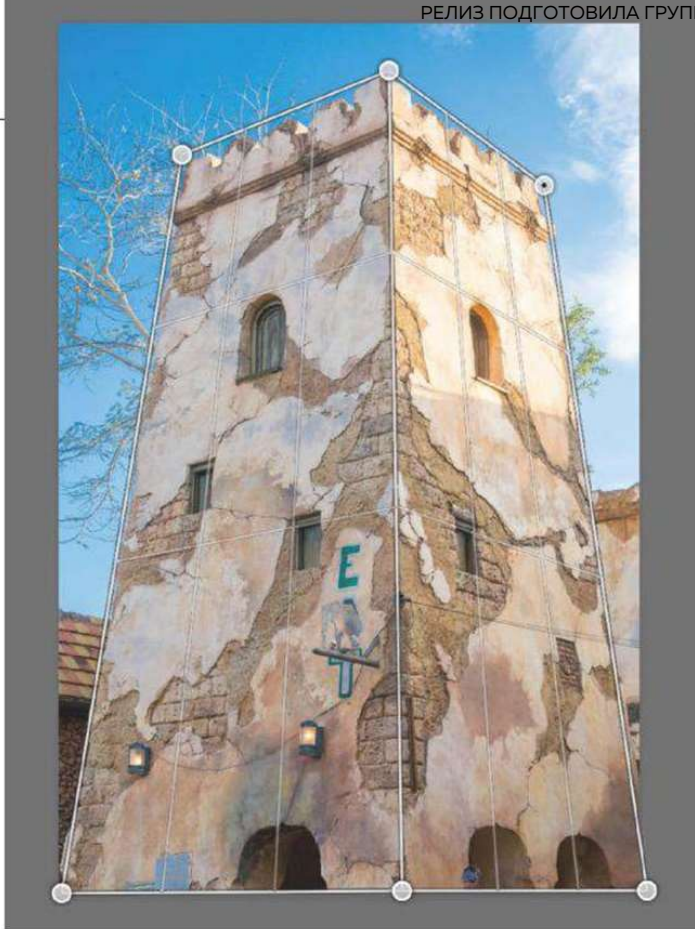
### 1 Duplicate layer

Open the image in Photoshop and create a duplicate copy of the Background layer by dragging the Background layer down to the New Layer button at the bottom of the Layers panel. Next, choose Vanishing Point from the Filter menu.

### 2 Define perspective

Use the Create Plane tool (C) to define the perspective. Do this by making four successive clicks to define the plane of perspective, which you can do by looking for clues in the image, such as by following the lines of the paving stones.

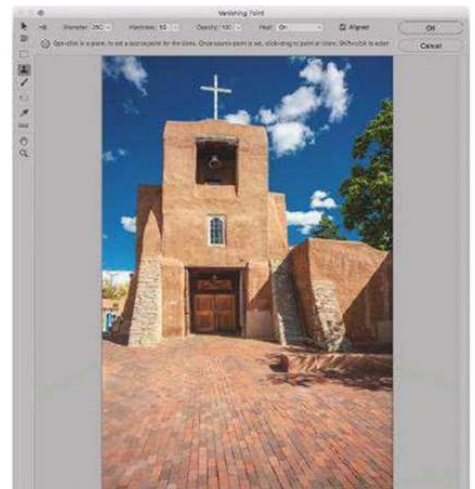
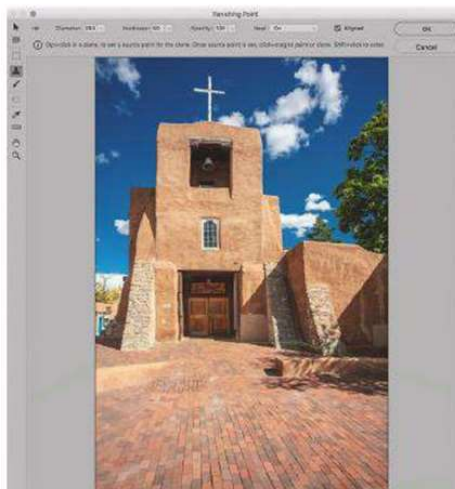
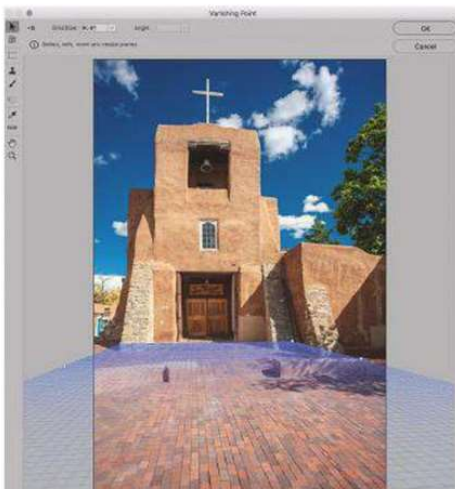




## Perspective Warp

The Edit>Perspective Warp command can be used to warp photos to correct or alter the perspective. However, to do this you must have 'Use Graphics Processor' enabled in the Photoshop>Performance preferences. Perspective Warp can be used to manipulate the perspective in parts of your image, while still maintaining the original perspective in other areas. It is particularly well suited to images of architectural subjects. One way to use this tool is to correct the perspective of a building in a photograph, but without distorting

everything else in the photograph. You can also use Perspective Warp to manipulate the perspective in a layer to match the perspective of the underlying image. Or, as shown in the example above, you can use it to simply change the perspective view in a photo. Starting out in Layout mode (L), I marquee dragged to add warp planes to each side of the tower. I refined the position by clicking and dragging on the corner handles. Then, in Warp mode (W), I dragged again on the handles to reposition the handles and warp the shape of the tower.



### 3 Fine-tune it

In most cases it will be necessary to fine-tune the perspective planes. In this instance select the Edit Plane tool (V) and click on the corner handles to edit the plane shape. Then all you need to do is drag on the side handles to expand the plane.

### 4 Remove wall

Next, select the Stamp tool (S) and, with the Heal mode enabled, used the Stamp tool to remove the wall on the left. Alt-click to set the source point then move the cursor across and click and drag to start cloning while matching the perspective.

### 5 Retouch

To get the Vanishing Point retouching to look convincing, build up the retouching gradually, taking care to keep switching the source points. It helps that the Vanishing Point filter Stamp tool always shows a clone overlay to let you preview cloning before you click to apply.





## BEHIND THE SCENES Stowe

**Nigel Atherton** joined the Panasonic LUMIX Roadshow at the National Trust's Stowe last month; he spoke to readers about how they got on using LUMIX cameras for the day

**O**n the weekend that Harry and Meghan tied the knot, the Panasonic LUMIX Roadshow crew were just a few miles away at the magnificent landscaped gardens of Stowe in Buckinghamshire – one of the stops on their series of roadshows with the National Trust, which continue throughout the summer.

Their mission was to hand out a selection of the latest LUMIX cameras and lenses to any visitors to the site who wanted to try them out.

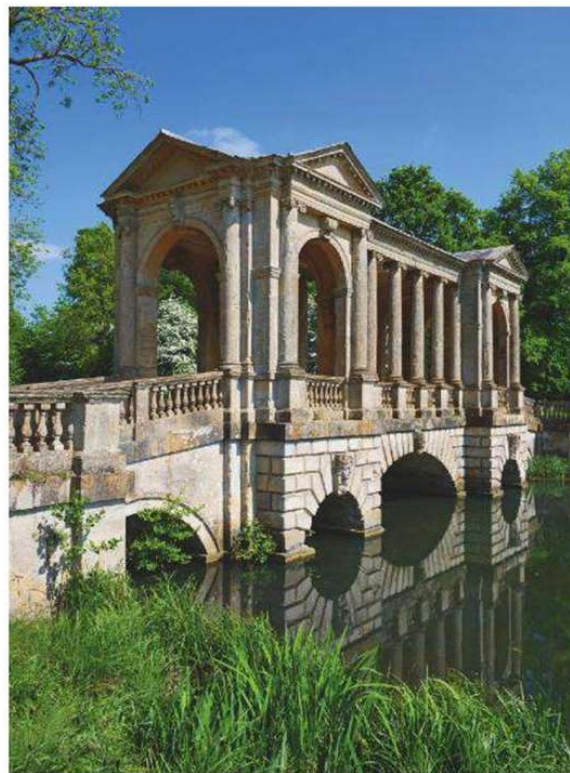
AP was there too, and our mission was to talk to Panasonic when they brought them back and find out how they got on.

The testers ranged from AP readers toting bags full of their own cameras and lenses, to families who had never used a 'proper' camera before. Each was matched to a camera that suited their particular interest, budget and experience level. Here, a selection of those visitors show some of the pictures they took and share their thoughts about the experience.



The Panasonic LUMIX roadshows will continue at other National Trust properties as well

### READERS' LUMIX IMAGES



**Laura Thomas, Buckingham**

Camera used: LUMIX G9 with G Vario 12-60mm lens

My favourite feature on the G9 was the 4K Photo function. Trying to get that perfect moment with the kids playing is really difficult with my DSLR, but I can see that it would be easier with this camera. You just go into 4K mode, hold the shutter down and get a burst of 4K video at 30 frames per second, then extract the best frame as a still image. It isn't full resolution, but 8MP is more than enough for most things.



**Derek Hubbard, Derby**

Camera used: LUMIX G80 with G Vario 14-42mm lens

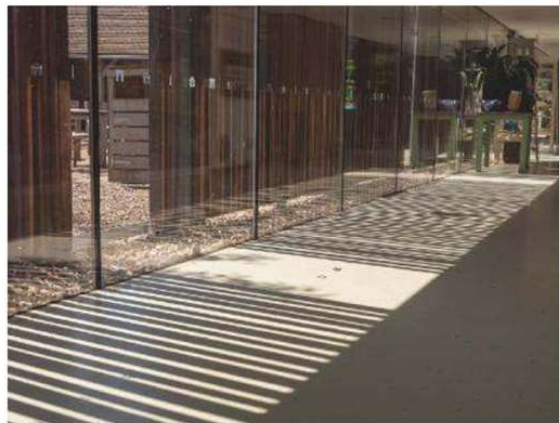
This is a lovely camera. I like the styling, and it was small and light to carry around. One feature I really appreciated was the touchscreen panel. It made choosing the focus point easy, and I liked how you could also take a picture by touching the screen.



**Geoffrey Cotterill, Oxfordshire**

Camera used: LUMIX GH5 with Leica 12-60mm lens

➤ I tried out a GH5. It was very light but it took a while for me to get used to how large the body was, compared to my Olympus OM-D E-M5, which is so small. It was easy to use though, and the viewfinder was lovely. Overall though, it's a powerful and versatile camera that delivered a great performance.

**Cathal Gantly, Milton Keynes**

Camera used: LUMIX GH5 with Leica 12-60mm lens

➤ The GH5 and Leica 12-60mm lens is a lovely combination. I was impressed with the handling, and the GH5 strikes the right balance between buttons and menu selections – without any manual to hand, I was able to change all the settings I required intuitively. The viewfinder was by far the best electronic viewfinder I've used. While the GH5 is targeted as a video camera with excellent stills (I did shoot some video, too) I was impressed with the output of the stills. I'm a raw shooter, and found the files very easy to work with in post.

**Stewart Cowie, North Wales**

Camera used: LUMIX G9 with Leica 12-60mm lens

➤ I'm a photographer and happened to be doing a shoot at Stowe with a ballerina this weekend, so I took the opportunity to try a G9. It was significantly lighter and promised a comfortable shoot without the aching elbows and forearms at the end of a long day, compared to my Nikon set-up. The G9 was easy to set up and I could soon start exploring its full capabilities. I was impressed by its versatility too and the information fed back to me through the viewfinder made my job on the shoot much easier, as it directed me quickly to the adjustments needed to get the results I was after.

**Chris Scrivener, Towcester**

Camera used: LUMIX G9 with Leica 12-60mm lens

➤ I haven't used focus peaking before. My Nikon D750 doesn't have it. But now that I know what it is, I think it's really good. It makes manual focusing so much easier. At first I didn't think there was much difference in weight, but after walking around with the G9 and the 12-60mm lens, if that had been my D750 with the 24-120mm, which is the equivalent, I would have felt the weight around my neck a lot more. I travel quite a lot for work and I can see myself switching to something like this in time.

**Esther Ling's top tips**

Esther is a professional photographer and LUMIX Ambassador whose main passions are

social, documentary, food and travel photography. Her camera of choice is the Panasonic LUMIX G7. Here she shares three tips for those who are new to the Panasonic range. Visit [www.estherling.co.uk](http://www.estherling.co.uk).

**1** You have invested money in a camera, so invest time learning how to use it. Spend five or ten minutes a day getting used to it – even if you are sitting watching television, just get the camera out and get a feel for it. It needs to become an extension of yourself.

**2** Get things right in-camera. I work predominantly with prime lenses, so if I can't get what I want in the viewfinder I have to move my feet – this helps me to focus on my composition. I try to get as much as I can right in-camera, so my editing is just a case of tweaking rather than major changes.

**3** Don't be afraid to make mistakes. Cameras these days are so amazing that we think they will do all the work for us, but you need to put the work in. For me it's about learning from our mistakes – so don't be embarrassed, just try again.

**OTHER EVENTS COMING UP**

The Panasonic LUMIX Roadshow, in partnership with the National Trust, will continue to tour various properties this year (see below), and AP will feature articles with tips for shooting some of these beautiful locations. See [nationaltrust.org.uk/panasonic-roadshows](http://nationaltrust.org.uk/panasonic-roadshows).

Mount Stewart NI 18/19 Aug

Giants Causeway NI 1/2 Sept

Dunham Massey Cheshire 8/9 Sept



# Testbench OLYMPUS OM FILM CAMERAS



## FILM STARS

# OM glee

In his series on film cameras, **John Wade** takes a look at the Olympus OM range

**Y**oshihisa Maitani was one of the most innovative camera designers of his generation. Speaking at a Japanese seminar in 2005, he said, 'My uncompromising philosophy as a developer was to create cameras that didn't previously exist anywhere.' No words were truer spoken.

Maitani joined what was then the Olympus Optical Company in 1956, aged 23, where he designed the first Japanese 35mm half-frame camera. It was called the Olympus PEN and launched in 1959. His PEN F, which followed in 1963, was the first 35mm half-frame single lens reflex (SLR). Later, in 1979, he introduced the hugely successful Olympus XA. In

## Olympus OM-1

LAUNCHED 1973

GUIDE PRICE £80-120\*

It's the size and weight that defines the OM-1. Measuring 13x8.5x8.5cm and weighing 700 grams (including standard lens), it is 2cm smaller all round than a Nikon F and weighs only a little more than half its weight. At first, some refused to take this new design of small, lightweight camera seriously, but its detractors soon ate their words when they found it handled better than most of its contemporaries.

This is a fully mechanical camera, though it needs a PX635 button cell to run the through-the-lens (TTL) meter and manage the match-needle system in the viewfinder, controlled by juggling shutter speeds and apertures. The viewfinder is unexpectedly large and, although the pentaprism is fixed, the focusing screen is interchangeable. A ring that appears to be around the rear of the lens, but which is actually on the front of the body, controls shutter speeds.

Early models of the OM-1 had to be factory adapted to take a motor drive, although this problem was resolved, along with several other small modifications, with the launch of the OM-1MD in 1974. With a redesigned film lever and changes to the flash specifications, that camera became the OM-1n in 1979.



Olympus OM-1n with dedicated Olympus T20 electronic flashgun



Yoshihisa Maitani  
successes, left to right: the  
PEN, PEN F and XA



between, he revolutionised 35mm SLR photography.

Despite being formed in 1919 and producing folding rollfilm cameras, twin lens reflexes and non-reflex 35mm models, the company didn't get into the SLR market until 1971, with the rather ordinary Olympus FTL. Maitani, however, was already at work on a new model. First shown at Photokina in 1972, it was called the M-1. But since there was a Leica rangefinder camera of the same name, Leitz objected. So Olympus changed the name to the OM-1, and launched it in 1973.

Yoshihisa Maitani died in 2009, but his legend lives on. Today, Olympus OM cameras still have much to offer film camera users.

## Olympus OM-2

LAUNCHED 1975

GUIDE PRICE £100-130\*

Automation and an electronic shutter arrived with the OM-2, using a switch on the top-plate to offer manual or aperture priority modes. The OM-2 was the first camera to feature off-the-film

(OTF) metering, in which the exposure sensor measures light reflected from the film. Variations in the light during long exposures are measured and compensated for during the actual exposure. With an Olympus flashgun fitted, the meter's sensor also controls flash exposure for through-the-lens (TTL) flash automation.

Olympus OM-2, first with  
an electronic shutter



## Choosing and using

- For the best specifications, choose the OM-1/2/3/4 over the OM10/20/30/40.
- If you buy an OM10, make sure it includes its manual adapter.
- For traditional, mechanical manual control, go for the OM-1n.
- If depth of field and aperture control are important, buy the OM-2.
- For the best metering, go for the OM-4.
- Avoid the OM30 if you aim to rely on its autofocus function.
- Check shutters on the electronic cameras before buying.
- Be aware that, with the electronic cameras, the mirror locks up if the shutter is fired when batteries are low or absent.

Olympus OM-4 with  
multi-spot metering



## Olympus OM-4

LAUNCHED 1983

GUIDE PRICE £150-200\*

Launched a year before the OM-3, the OM-4 is an aperture priority camera with manual override, and multi-spot metering. This works by

measuring and storing up to eight spot measurements, then calculating the optimum setting for correct exposure. If a subject is predominantly light or dark, the photographer can apply manual compensation. The exposure and shutter speed information is conveyed by a display in the viewfinder.

The OM-3, a now rarer and  
basic version of the OM-4



## Olympus OM-3

LAUNCHED 1984

GUIDE PRICE £350-400\*

This is a stripped-down version of the OM-4, featuring the same metering system, but with a mechanical shutter that is no longer controlled by the

automatic metering. Back in the day, those who wanted a mechanical shutter tended to stick with the OM-1n. So the OM-3 wasn't made in the same quantities. Today, even though it isn't as well specified as some other OM cameras, it is rarer and more sought-after by collectors, and so more expensive for users.



# Testbench OLYMPUS OM FILM CAMERAS

Olympus OM10, with its manual adapter fitted



## Olympus OM20

LAUNCHED 1983

GUIDE PRICE £25-40\*

This is similar to the OM10, but offering aperture priority auto exposure with a shutter speed ring built in. It also accepts an accessory grip to help keep the camera steady.

Olympus OM30, offering an early form of autofocus



Olympus OM20, like an OM10, but with built-in shutter control

## Olympus OM10

LAUNCHED 1979

GUIDE PRICE £25-40 (Manual adapter £10-12)\*

This was the first of a new range of SLRs aimed at the more general consumer. The cameras are identified by the addition of a zero at the end of the name's number and, strangely, the absence of a hyphen. They were cheaper then, and are now, due to the way they were constructed and the lack of some features. The OM10 is an aperture priority camera, without a shutter speed ring and no manual override, other than plus or minus two stops compensation. A socket on the front, however, accepts a separate manual adapter which gives manual control with 1-1/1,000sec shutter speeds.

## Other OM cameras

The cameras covered here are the key models, some of which had variations with extra features. Also, the OM nomenclature continued after the demise of these classic cameras. Here's what to look for in the OM film camera range:

1973 OM-1  
1974 OM-1MD  
1975 OM-2  
1979 OM-1n  
1979 OM-2n  
1979 OM10  
1983 OM20  
1983 OM30  
1983 OM-4  
1984 OM-3  
1984 OM-2SP  
1984 OM10 QD  
1985 OM40  
1986 OM-707AF  
1987 OM-4Ti  
1988 OM-101PF  
1995 OM-3Ti  
1997 OM-2000

## Olympus OM30

LAUNCHED 1983

GUIDE PRICE £35-45\*

This update to the OM20 adds an electronic indicator in the viewfinder to aid focus with OM-fit lenses. With one special lens, the 35-70mm AF Zoom, it also offers true autofocus. By today's standards, this is slow and somewhat unreliable.

## Lenses and accessories

All the OM cameras accept an array of nearly 50 prime and zoom Zuiko lenses, ranging from 8mm f/2.8 fisheye to 1000mm f/11 super-telephoto. Lenses in the OM mount were also made by the major independents. Accessories include teleconverters, motor drives, flashguns, focusing screens, extension tubes and bellows, data backs and bulk film backs, alongside more specialised accessories for professional, technical, and scientific use.



Olympus OM40, more rugged than the other cameras

## Olympus OM40

LAUNCHED 1985

GUIDE PRICE £25-45\*

The top-of-the-range of OM consumer cameras was made with a more rugged, black, rubberised body. A mode selection lever on the top-plate offers manual, aperture priority and a program exposure mode when the lens is set to its minimum aperture. The OM40 uses two-zone Electro-Selective Pattern metering that measures and compares exposure in the centre and edges of the frame to find the best compromise.





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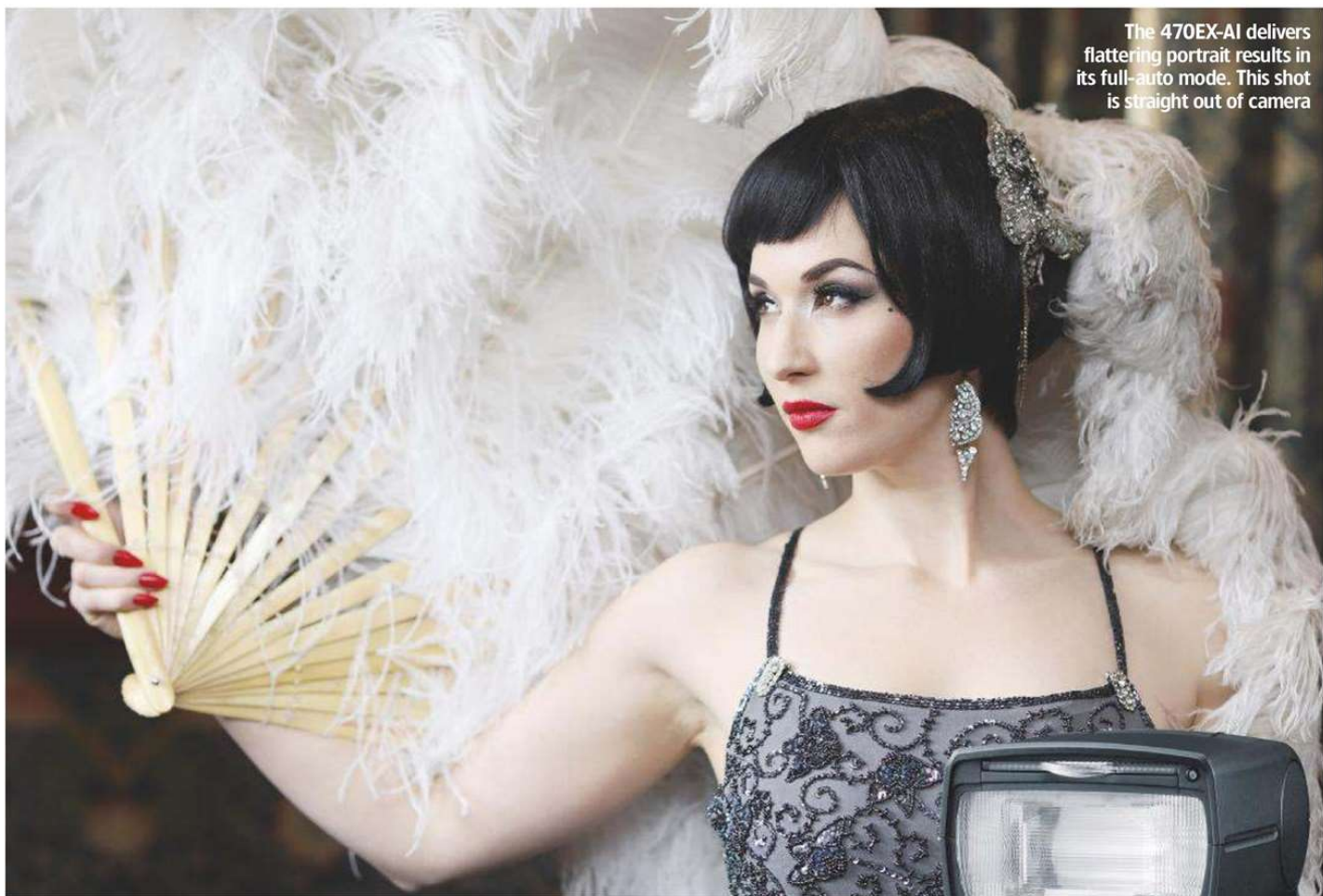
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**STREET  
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The 470EX-AI delivers flattering portrait results in its full-auto mode. This shot is straight out of camera

# Canon Speedlite 470EX-AI

**Michael Topham** reviews a new motorised flashgun

**E**very so often a new product is released like no other we've seen before. Though you might think it's difficult to reinvent the wheel of the way a flashgun works, Canon has attempted to do just that by equipping its new 470EX-AI Speedlite with what's called AI bounce: a new

Auto Intelligent (AI) function that's designed to work out the optimum position of the flash head before automatically manoeuvring it to create softer, more flattering illumination. It is new technology that has great promise, so how exactly does it work?

## Features

Before studying the specifics of AI bounce, it's important to delineate where this Speedlite sits in the range. As a mid-range flashgun, it sits just above Canon's 430EX III-RT (£269) and below the more advanced and more powerful Speedlite 600EX-RT (£599). In terms of power output, the 470EX-AI has a respectable guide number of 47 (ISO 100) with E-TTL and manual modes, but unlike the two flashguns mentioned above, it lacks Radio Frequency (RF) communication. This means for wireless off-camera flash you can't use it as a master to control other flashguns in slave mode when

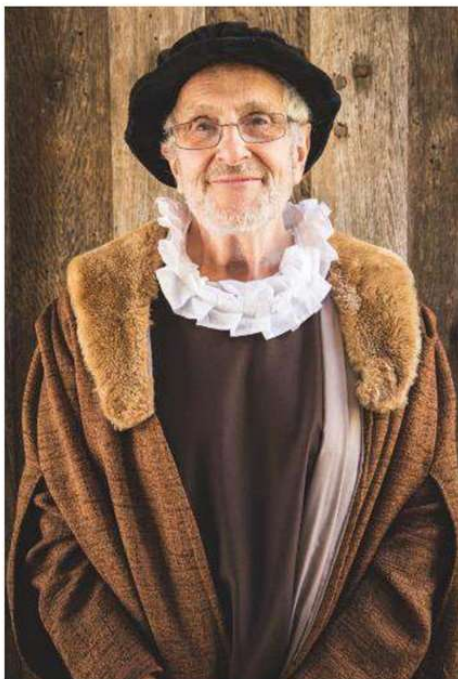
it's mounted to your camera via the hotshoe. As you'd expect of a mid-range Speedlite, it comes with a motorised zoom head that covers a standard range of 24-105mm and the angle of view of an ultra wideangle lens with a focal length as wide as 14mm is supported by pulling out the wide panel. It's also capable of detecting the camera you're using it with, whether it be APS-C or full frame, and adjusts the zoom head accordingly in auto-zoom mode.

As for its main feature, AI bounce, it offers three modes to choose from. In full-auto mode the 470EX-AI first requires a test flash to be taken to calculate the ideal angle for natural, flattering illumination. This is achieved using its AI.B button or the depth-of-field preview button on a compatible camera. After this, the motorised flash head moves into its optimal position ready to shoot. Alternatively, the flashgun can be set to its semi-auto mode,

## For and against

-  Smooth motorised head
-  Easy to set up and use
-  Supports ultra wideangle lenses
-  Expensive
-  No built-in bounce card
-  No weathersealing





A test shot taken using the semi-auto mode

which is likely to appeal to flash-savvy users who'd prefer to set the angle and position of the flash head themselves. The clever thing about this mode is that the flash registers the position of the flash head as manually set by the photographer using the Angle/Set button and readjusts based on the orientation of the camera – taking away the hassle of doing it yourself, while ensuring perfect precision and alignment. Something the flashgun doesn't do is automatically acknowledge that the shooting orientation has changed. This means you're required to half press the shutter button twice in quick succession to tell it you've switched from landscape to portrait orientation or vice versa, which can take a bit of getting used to. For times when AI bounce isn't preferable and you'd like to use it like any normal Speedlite, it can be switched to manual from the bounce mode switch. For fine adjustment, flash exposure compensation (+/-3EV) is available in 1/2 or 2/3 increments, as well as manual exposure adjustments from 1/1–1/128. It supports high speed sync too, in addition to second-curtain sync to create natural-looking shots of moving subjects in low light.

### Build quality

The finish is of a high standard. It's compact, not too heavy and displays its settings clearly on the LCD panel, which is illuminated green in normal use and orange in wireless receiver mode. Being a mid-range option it lacks a few of the advanced features of its 600EX-RT cousin such as a port to support high-speed recharging via a power pack and weather seals to provide resistance against moisture and dust. Unlike other mid-range flashguns from the likes of Nissin and Metz, Canon is yet to introduce a touchscreen display to any of its Speedlites. This is surprising given that Canon has implemented such excellent touchscreen control on so many of its current cameras.



A view of the 470EX-AI's illuminated LCD panel

### In use

In use it took three seconds to recycle back to full 1/1 power using a fresh set of 4 AA/LR6 Duracell Plus Power batteries and less than two seconds with rechargeable NiMH batteries. The Speedlite recycles silently and its motorised tilt-and-swivel movement in AI.B full-auto and AI.B semi-auto modes is super-smooth and won't disturb those around you in quiet surroundings. No damage was inflicted when the flash head was moved manually in its auto or semi-auto modes, and the motor of the flash head immediately stops if it's obstructed or comes up against any form of resistance. While I enjoyed using it in semi-auto mode, I found it a little annoying having to take my hand away from supporting the camera to hit the Angle/Set button. I'd prefer to register the bounce angle via a custom button on the camera. In full-auto mode it took an average of 2.3 seconds to determine and move to the optimum bounce position. An AI.B message also briefly replaced the exposure variables in the viewfinder of the EOS 6D Mark II that I used it with to signal the flash head was moving.

### Compatibility

The Canon Speedlite 470EX-AI is compatible with all Canon cameras introduced since 2014, except the EOS 1300D, EOS 2000D, EOS 4000D, EOS M3, EOS M5, EOS M6 and EOS M50. When using an EOS camera released in or after the second half of 2017 that's not equipped with a depth of field button, you can assign the depth of field preview function to a button from the camera's customisation features and commence AI.B full-auto shooting by pressing the chosen button. For more information on the latest cameras to support the AI.B full-auto function visit [www.canon.co.uk/pro/news/flash-photography-speedlite-470ex-ai/](http://www.canon.co.uk/pro/news/flash-photography-speedlite-470ex-ai/). 

The 470EX-AI was supplied with the Canon EOS 6D Mark II for testing. Note that it doesn't have a pull-out bounce card



## Our verdict

If you're a Canon user who'd like to get away from the trial-and-error approach to getting great results from using bounce flash, or simply want a user-friendly Speedlite that won't faze you, the 470EX-AI is a tempting choice. It did a fine job of analysing the tricky shooting scenarios I presented it with and produced flattering portraits and interior shots with ease. The speed at which the motorised flash head moves isn't slow, but it's not as fast as it can be repositioned manually. Anyone who has to work quickly under pressure, such as wedding photographers, are unlikely to find the speed at which it operates in semi-auto and full-auto modes to be quite as fast as they'd like. In this respect there's room for improvement. And then there's the price. At £499 it's double the cost of the slightly less powerful, but very capable, 430EX III-RT. The fact that Canon's new AI bounce technology comes at such a hefty premium makes it a rather hard pill to swallow.

### Data file

<b>Price</b>	£499
<b>Guide number</b>	47m (ISO 100)
<b>Zoom coverage</b>	24-105mm
<b>Auto Exposure control</b>	E-TTL II / E-TTL/TTL
<b>Manual/output settings</b>	Yes, 1/1-1/128
<b>High speed sync</b>	Yes
<b>Modeling flash</b>	Yes
<b>PC terminal</b>	No
<b>Flash exposure compensation</b>	+/-3EV
<b>AF assist beam</b>	Yes
<b>Custom functions</b>	10 (24 options) + 9 personal functions
<b>Power</b>	4x AA batteries
<b>Dimensions</b>	74.6x130.4x105.1mm
<b>Weight</b>	385g (excluding batteries)



**Amateur Photographer**  
Testbench  
Recommended  
★★★★



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S

# Mastin Labs's Portra Pushed

How successfully has this maker of film-emulation Presets for Lightroom replicated the look of over-processed film? Seasoned wedding photographer **Geoff Harris** puts Portra Pushed through its paces

As well as being the deputy editor of this fine periodical, I shoot quite a few weddings over the course of a year. It's a great way to keep my skills sharp and test new gear, especially when it comes to portraiture, as you don't get a second chance with big 'set-piece' shots such as the vows, family groups or confetti. Because you have to work fast and keep cool under pressure, I find that shooting weddings also helps me with my more personal travel and documentary-photography work.

Like many wedding photographers, I use Lightroom Presets to speed up my editing, or workflow. They make batch editing so much easier when you have to deliver a large number of images to a client to a tight deadline. Put simply, a Lightroom Preset is a pre-saved, or 'pre-set', selection of slider settings in the main Develop panel where you go to make your edits – colour temperature, tint, contrast, colour saturation and luminance, black & white settings, and so on. Once a Preset is saved, you can easily apply it to lots

of images in order to give them a consistent look. Adobe includes some Presets as part of the Lightroom installation, but they are fairly limited. You can make your own quite easily, but during the past few years there's been an explosion in specialist third-party presets, particularly those that claim to create the look of classic film (while keeping all the convenience of digital editing). VSCO is the market leader, and now offers a mind-boggling range of classic film-emulation presets; if you can't get hold of actual Kodak





BEFORE



AFTER

Compared to the original raw file, the image with Portra 160 + 2 applied has much more punch, contrast, shadow and highlight detail

Ektachrome or Agfa Optima, this is now the next best thing for many photographers.

A smaller Preset developer is the Seattle-based Mastin Labs, and many wedding photographers swear by its emulations of Kodak's classic Portra portrait film. Portra film has long been prized for its warm skin tones and soft but vibrant colours, and Mastin put a huge amount of R&D time into digitally replicating this characterful look in Lightroom. So much so that it's become a bit of a cliché, and I can spot another wedding photographer who uses Mastin Portra Presets a mile away. Clients, however, are usually very happy, as skilfully applied Mastin Presets give a quality to an image that is very difficult to replicate unless you're an expert Lightroom user. They're also great for squeezing out every bit of detail from raw files, particularly in the highlights and shadows, so they kick crudely Instagrammed smartphone snaps taken by other wedding guests into the long grass.

### Great starting point

In order to keep its offering fresh, Mastin recently released the Portra Pushed pack. As the name suggests, this pack emulates Portra film that's been overdeveloped, or 'pushed', in the darkroom for increased contrast and subtle colour shifts in the shadows. Portra Pushed offers all the benefits of the original Portra pack, but makes dealing with tricky light situations a lot easier. A new set of Tone Profiles and white balance settings make it even faster to choose edits for your raw files, and they work really well. There are also medium format and 35mm grain options to fine-tune your look further.

Portra Pushed isn't particularly cheap at \$99 (approximately £75), but most professionals or semi-pros should find that it soon pays for itself. Even for amateurs, that's about seven months of a Creative Cloud subscription.

Installation is very easy with MacOS or Windows, as the Presets are automatically



Unless you like a hard and contrasty look, Highlight Soft or All Soft is a good go-to setting



When you really 'push' Portra Pushed, as seen here with 800 + 2, you get some quite extreme, but still usable, effects. As with all Lightroom Presets you need to experiment for the best results



# Testbench FILTERS TEST

BEFORE



AFTER



**Portra Pushed is a great way to add contrast and 'pop' to portraits, and all the settings can be easily toned down if too extreme. It's a real timesaver if you have hundreds of shots to work through**

## Moody, not muddy

I particularly like the new improved white balance settings. The icons are very intuitive, and if you shoot a lot in gloomy church or temple interiors with dodgy light, as I do, using them in conjunction with the colour temperature dropper in Lightroom is a massive time saver. From there, you work down the list of options in order, choosing the type of film you want to emulate (e.g. Portra 160) if you've not set Lightroom to do this automatically on file import. You can then set the tone (e.g. Highlight Soft or Shadow Hard), before tweaking the Lens Correction and Grain, if necessary.

Working with Mastin Presets is very intuitive, once you have got used to it. As with its predecessor, the Portra Pushed pack doesn't go overboard, so although the first application of the Presets usually requires further tweaking, it's not a million miles from the final result. They don't go crazy with colour saturation or contrast either, but as the name suggests, you will get a slightly over-processed or 'pushed' look, which you can then tone down or ramp up as required. The pack includes presets for Portra 160, 400, and 800, all pushed +1 and +2 stops, and as mentioned, there are lots of shadow and highlight adjustments to choose from. The lens correction tools are also very handy; grain is arguably less so but it's still good to have (and a bit of grain can end up making an image look sharper to the human eye).

Mastin's tagline is 'Moody not Muddy', and the new pack definitely delivers this, making it an excellent choice if you are looking to add a bit more atmosphere and emotion to your images, with minimum fuss. By default, the contrast tends to be pushed quite far, so it may need to be wound back a bit, but this is a two-second job. How closely Portra Pushed

emulates the original film is beyond the scope of this review, but Mastin Presets were originally designed for photographers with feet in both camps, and my film photographer friends are impressed. Unlike VSCO's sometimes overwhelming packs, the streamlined Mastin offering doesn't bloat your Presets panel either, something that can end up slowing down your workflow. It's true that with VSCO you do get a much bigger choice of film-emulation presets for your money, but too much choice is not necessarily a good thing if you are in a hurry. Personally I'd rather choose one or two film emulations I really like, and then use a Preset which enables me to really get the most from them.

AP

## Our verdict

IT'S ACTUALLY very hard to find much to criticise about Mastin Labs's Lightroom Presets, and Portra Pushed is no exception. The effect is powerful yet subtle, and the Develop settings are chosen and implemented with intelligence and taste. Some photographers have complained that the original Portra pack tended to err on the side of orange skin tones owing to the particular white balance/Hue Saturation Luminance selections, but this doesn't seem to be so much of a problem with Portra Pushed (and 'Tango-ing' is easily rectified if it does occur). Also, in Mastin's defence, it is trying to replicate the unique character of the original Portra film, warts and all. So long as you approach the pack as a convenient and time-saving starting point rather than an instant one-click solution, you won't go far wrong. As for the price, yes it may seem high on top of a Lightroom subscription, but you'd soon burn through £75 buying Portra film in bulk, not to mention the development costs. The company has done a great job of emulating the unique characteristics of the three stocks included, and the expanded interface makes working with raw files so much easier. To sum up, I'd recommend this latest pack to any serious portrait/event photographer who uses Lightroom, but it's not just for weddings, and shooters in other genres will find it useful as well. Presets for both Fujicouleur and Ilford film are also available, along with some excellent tutorials – see [www.mastinlabs.com](http://www.mastinlabs.com).



**The new white balance options are a good starting point for fine-tuning the colour temperature with raw files. Portra Pushed also works with JPEG, but it is less predictable and effective**



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**QAP CODE: 15PK**



# Nissin Power Pack PS 8

**Michael Topham** tests a power pack for flashguns

£149 • [www.kenro.co.uk](http://www.kenro.co.uk)

If you're fed up with constantly feeding your flashgun fresh batteries, you'll want to consider alternatives. Using rechargeable NiMH AA batteries is one way of minimising cost, but this doesn't get around the issue of replacing them frequently on long shoots. If high-speed flash charging and increased battery life out in the field is what you're after, and your flashgun supports an external power source socket, buying a power pack makes a lot of sense.

The Nissin Power Pack PS 8 features a rechargeable 3,000mAh battery inside a high-strength plastic housing that's been designed to be light and portable. The beauty of the battery cartridge arrangement is that the battery can be dropped out in a couple of seconds and replaced with a fully charged spare (available for £65) when needed. A double lock keeps the battery secure, and a belt attachment and shoulder strap are included. On the top of the pack, you'll find two power outlets. You can use it to power a single flashgun or two flashguns simultaneously, but to do the latter you are required to buy an additional power supply cable as only one is supplied in the box. Spare cables for a variety of different camera brands are available.

There are three output power control levels (high, medium and low), but for the fastest recycling times you'll want it set to high. Beside the power dial is an LED that illuminates green when the battery is charged and turns red when the battery level drops below 30%. A blinking red LED indicates the battery is almost totally discharged. Another useful feature is its USB charging socket that supports DC 5V 2A output – ideal for topping up the battery of smartphones, tablets or any camera that supports USB charging.

The Power Pack was tested with a Canon 580EX II Speedlite. It improved the recycling time at full (1/1) power from 3.7 seconds with four AA batteries to just 0.7sec with the Power Pack plugged in. The 3,000mAh 7.2V Ni-MH battery pack provides enough power for around 550 flashes at full power and I found that it takes approximately four hours to recharge it fully.

## Verdict

If you regularly use a flashgun in demanding environments, such as at weddings or sporting events, the Nissin Power Pack PS 8 is an excellent solution. It's well made, works faultlessly and its removable battery cartridge system is brilliantly designed. Overall, a great accessory for the price.

## Spare battery

It takes seconds to replace a discharged battery with a fully charged one. Spare batteries cost £65.

## At a glance

- 550-shot (full power output) battery life
- Quick-loading cartridge system
- USB power output (DC 5V-2A)
- 710g (with Ni-MH battery pack)



## USB port

You can expect the pack to charge an iPhone twice or an iPad to around 40%.

## Soft case

The power pack is supplied with a soft case with a rainproof cover to protect it in poor weather conditions.

## Battery level

When the LED on the top panel blinks red, it's the sign the battery is nearly fully discharged.

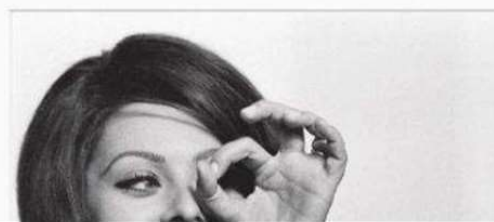
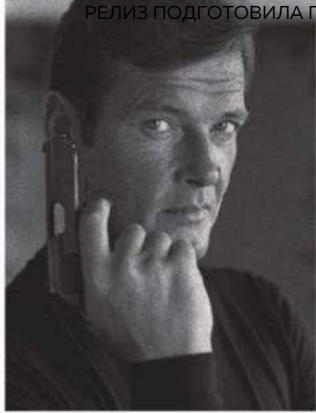


Amateur  
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Testbench  
**GOLD**  
★★★★★

## COMPATIBILITY

The Power Pack PS 8 can be used with a wide variety of flashguns as well as those made by Nissin. Canon, Nikon and Sony flashguns that feature an external power source socket can be connected using the relevant power supply cable. One power supply cable is provided with each Power Pack sold and additional power supply cables can be purchased to power two flashguns simultaneously for £30 each. The cables offer a reassuring click once they're connected to the pack and are of the stretchy curly cord type, so won't get tangled up.





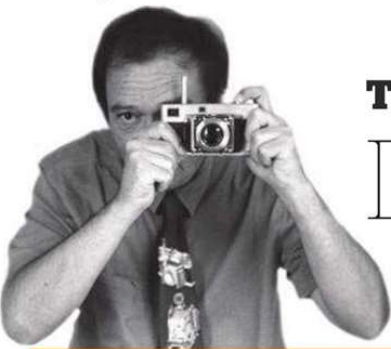
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## Tony Kemplen on the...

# Durst Duca

The palm-sized Duca has an unusual upright design that looks more like a cine camera

The Italian company Durst was probably best known for its enlargers and other darkroom equipment, though the company did make a handful of cameras. The palm-sized Duca was launched in 1947, and was in production for around five years. It uses standard 35mm film, but this is loaded into the Agfa 'Rapid' spool-free cartridges, which have the advantage of being smaller than a standard cassette, but this is at the expense of only being able to handle short lengths of film, in this case 12 exposures.

The upright design of the Duca makes it look more like an 8mm cine camera than a stills camera, and when it's in its tight-fitting leather case, I think most people would assume that's what it was. I bought mine on eBay a few years ago, and can't remember what I paid for it, but it wouldn't have been a huge sum. At the time I was actively seeking out quirky and unusual cameras for my collection, but now I'm concentrating on using them all. I'm currently halfway through the ninth year of my '52 cameras in 52 weeks' project, and I'm confident that I can stretch to a full decade – that's 520 cameras – without having to buy any more. That won't necessarily stop me giving in to temptation if an interesting model turns up in a charity shop!

### A look at the Duca

Most of the camera body is actually narrower than the rapid cartridges, with bulges on each of the side panels to accommodate them. As with cine cameras of this era, the side of the camera is removed to load and unload the film. The outside is finished with a

crinkle-textured black paint, something you might recognise from the Durst enlargers if you've ever used one.

A lever on the side of the camera advances the film and cocks the shutter, and also incorporates a frame counter. The shutter release is on the front, below the lens, and ergonomically this layout would allow for taking photos in quick succession, something unlikely to be taken advantage of given the limited number of exposures in the cartridge.

The specifications are pretty basic: there is a 50mm Ducar meniscus lens with a single aperture f/11 lens and two focus positions, while the simple guillotine shutter offers the choice



In this self-portrait, we can see how small the Duca camera really is

The tiny Duca is a stills camera and has an upright design

## 'It looks more like an 8mm cine camera than a stills camera'

of 1/30th sec and 'B', putting the Duca firmly in the fair-weather photography bracket.

Right from the start of my '52 cameras in 52 weeks' project I have made a point of taking a mirror self-portrait, to show the camera in use. I rarely inflict these on AP readers, but am doing so on this occasion in order to show just how small this camera really is. With simple daylight cameras, unable to shoot indoors, I sometimes have to improvise to find a reflective surface. Luckily I know of a mirrored window in a local college that fits the bill, and only use it at weekends for fear of arousing suspicion.

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Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at [52cameras.blogspot.co.uk](http://52cameras.blogspot.co.uk). More photos from the Durst Duca: [www.flickr.com/photos/tony\\_kemplen/sets/72157627987262159/](http://www.flickr.com/photos/tony_kemplen/sets/72157627987262159/)



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LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT.....	EXC++ £99.00
LEICA 135mm f4.5 HEKTOR IN KEPPER.....	EXC++ £199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALLAC.....	EXC++ £375.00
LEICA 90mm f4 ELMAR BLACK SCREW.....	EXC++ £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW.....	EXC++ £99.00
LEICA SP20 FLASH FOR M6 etc.....	MINT-BOXED £89.00
LEICA SP24 FLASH FOR M6-M9 etc.....	MINT- £119.00
LEICA ROKKOR BLACK RANGEFINDER.....	MINT-CASED £175.00
LEICA R9 ANTHRACITE BODY WITH STRAP.....	MINT £99.00
LEICA R8 BLACK BODY WITH STRAP.....	MINT- £445.00
LEICA R7 CHROME BODY.....	MINT- £365.00
LEICA R8 MOTORDRIVE 14313 & CHGR 14424.....	MINT-BOXED £345.00
LEICA R8 MOTOR WINDER GRIP FOR R8/R9.....	MINT- £149.00
LEICA R8 MOTOR WINDER GRIP FOR R8/R9.....	MINT- £195.00
LEICA 28mm f2.8 SUPER ANGLON PC WITH HOOD.....	MINT-CASED £745.00
LEICA CURTAGON 35mm f4.....	MINT-BOXED £395.00
LEICA 50mm f2 SUMMICRON 3 CAM.....	MINT- £279.00
LEICA 60mm f2.8 MACRO ELMARIT R-MACRO ADAPTOR.....	EXC++ £395.00
LEICA 90mm f2.8 ELMARIT 3 CAM.....	MINT- £375.00
LEICA 190mm f4 ELMARIT R 3 CAM.....	EXC++ £345.00
LEICA 28 - 70mm f3.5/4.5 ROM LENS WITH HOOD.....	MINT-CASED £575.00
LEICA 80 - 200mm f4 ROM LENS BUILT IN HOOD.....	MINT-CASED £725.00

LEICA APO-EXTENSORE 2 X ROM.....	MINT-CASED £475.00
LEICA PRADIVIT P150 WITH 2 EXTRA SLIDE TRAYS.....	MINT-BOXED £35.00
SWAROVSKI EL RANGE 10x42 RANGEFINDER BINOS.....	NEW UNUSED £1,895.00
SWAROVSKI 10x42 SL HABICHT-STRAP AND COVERS.....	MINT- £565.00
LEICA 10 x 25 TRINOVID BA WITH LEATHER CASE.....	MINT £595.00
LEICA 10 x 25 TRINOVID COMPACT BINOCULAR GREEN.....	MINT-CASED £275.00
LEICA 10 x 25 TRINOVID COMPACT BINOCULAR BLACK.....	MINT-CASED £279.00
KARLES 8 X 42 SUPERB AUSTRIAN OPTICS.....	MINT- £399.00

### Medium & Large Format

BRONICA ETRS PRISM, FOR BACK & 75mm EI LENS.....	EXC++ £325.00
BRONICA ETRS VM, FINDER, BACK & 75mm EI LENS.....	EXC++ £295.00
BRONICA 500mm f2.8 ZENZANON IHC.....	EXC++ £59.00
BRONICA 105mm f3.5 LENS FOR ETRS.....	MINT- £39.00
BRONICA 110mm f4 EX DC HSM NIKON FIT.....	MINT- £295.00
BRONICA 150mm f3.5 ZENZANON IHC.....	MINT- £295.00
BRONICA 150mm f4 E.....	MINT- £99.00
BRONICA ETRS 120 BACK.....	MINT- £99.00
BRONICA POLAROID BACK FOR ETRS, ETRS ETC.....	MINT-BOXED £295.00
BRONICA AEI METERED PRISM.....	EXC++ £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRS.....	MINT £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRS.....	EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRS ETC.....	MINT- £75.00
BRONICA MOTOR WINDER E.....	EXC++ £99.00
BRONICA 135 ZENZANON S.....	MINT- £195.00
BRONICA 40mm f4 ZENZANON S ULTRA WIDE FOR SQ.....	MINT- £65.00
BRONICA 50mm f3.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA 65mm f4 ZENZANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm f4 PS ZENZANON MACRO FOR SQ.....	MINT-CASED £345.00
BRONICA 150mm f4 PS ZENZANON FOR SQ.....	MINT-CASED £195.00
BRONICA 180mm f4.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA SPEED GRIP FOR SQ/ASO.....	MINT- £99.00
BRONICA FILMBACK SQ-220 FOR SQ/ASO.....	MINT-BOXED £99.00
HASSELBLAD 28mm f4 HC FOR R SYSTEM.....	MINT-BOXED £1,475.00
HASSELBLAD 120mm f4 HC FOR R SYSTEM.....	EXC++ £1,195.00
HASSELBLAD 90mm f4 FOR R PAN I & II IN KEPPER.....	MINT £295.00
HASSELBLAD 150mm f4 SONNAR T* BLACK.....	EXC++ £195.00
HASSELBLAD 150mm f4 SONNAR CF.....	MINT-BOXED £295.00
HASSELBLAD 50mm f4 DISTAGON SILVER.....	EXC++ £195.00
HASSELBLAD 150mm f4 SONNAR SILVER.....	EXC++ £175.00
HASSELBLAD 250mm f5.6 SONNAR SILVER.....	EXC++ £179.00
HASSELBLAD HTS 1.5X TILT AND SHIFT ADAPTOR.....	MINT-BOXED £2,995.00
HASSELBLAD GPS UNIT FOR R SYSTEM.....	MINT-BOXED £399.00
HASSELBLAD H13 EXT TUBE.....	MINT £65.00
HASSELBLAD PM90 PRISM FINDER.....	MINT- £275.00
HASSELBLAD PME3 METERED PRISM FINDER.....	MINT- £275.00
HASSELBLAD VFC-6 METERED PRISM.....	MINT-BOXED £175.00
HASSELBLAD A12 BACK CHROME.....	MINT £129.00
HASSELBLAD WINDER CW AND REMOTE.....	MINT £275.00
MAMIYA 6 BODY REALLY NICE CONDITION.....	MINT- £775.00
MAMIYA 150mm f4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT £199.00
MAMIYA 645 SUPER WITH AE PRISM 80mm COMPLETE.....	MINT £265.00
MAMIYA 150mm f3.5 SEKOR C FOR 645 SUPER ETC.....	MINT £145.00
MAMIYA M645I COMPLETE WITH 80mm f2.8.....	MINT- £299.00
MAMIYA 150mm f4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT £295.00
MAMIYA 180mm f4.5 SEKOR Z W FOR RZ.....	MINT £99.00
MAMIYA 250mm f4.5 LENS FOR RZ.....	MINT £195.00
MAMIYA 210mm f4 SEKOR C FOR 645.....	MINT-CASED £195.00
MAMIYA 180mm f4.5 SEKOR FOR R8.....	MINT £169.00
MAMIYA 220mm f2.8 FOR RZ.....	MINT- £395.00
PENTAX 200mm f4 FOR PENTAX 67 + FILTER AND HOOD.....	MINT £199.00
PENTAX 55mm f4 SMC FOR 67.....	MINT £175.00
PENTAX 55mm f2.8 FOR PENTAX 645.....	MINT-BOXED £175.00
ROLLEIFLEX SCHNEIDER 150MM F4.5 MAKRO FOR 6008.....	MINT- £575.00
YASHICA/MAT 124G COMPLETE WITH HOOD + CASE.....	MINT-CASED £345.00

### Nikon Auto-Focus & Digital, Lenses Accessories

NIKON 10.5 f2.8 "G" IF-ED AF DX FISHEYE.....	MINT-BOXED £399.00
NIKON 20mm f2.8 A/F "D".....	MINT- £325.00
NIKON 28mm f2.8 A/F "D".....	MINT £165.00
NIKON 28mm f2.8 A/F "D".....	MINT £135.00
NIKON 50mm f1.8 A/F "D".....	MINT-BOXED £99.00
NIKON 60mm f2.8 A/F D MACRO LENS.....	MINT £295.00
NIKON 85mm f1.8 "G" AF-S LATEST AS NEARBY BOKED.....	MINT-BOXED £345.00
NIKON 85mm f3.5 ED DX AF-S VR MICRO NIKKOR.....	MINT+HOOD £345.00
NIKON 180mm f2.8 IF-ED AF-S SUPER SHARP LENS.....	MINT-CASED £395.00
NIKON 300mm f4 IF-ED AF-S SUPER SHARP LENS.....	MINT- £245.00
NIKON 18 - 35mm f4 "G" ED AF-S VR LATEST.....	MINT-BOXED £754.00
NIKON 18 - 35mm f3.5/4.5 "G" ED AF-S LATEST.....	MINT-BOXED £499.00
NIKON 18 - 105mm f3.5/5.6 "G" ED VR WITH FILTER.....	MINT-BOXED £165.00



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### Fujifilm X Lenses

10-24mm XF R OIS.....	Mint- £689
14mm F2.8 XF.....	Mint- £549
16-50mm F3.5-5.6 OIS XC.....	E++ £139
16-55mm F2.8 R LM WR XF.....	E++ £789
16mm F1.4 R WR XF.....	Mint- £719
18-135mm F3.5-5.6 LM OIS WR XF.....	E++ £489 - £499
18-55mm F2.8-4 R LM OIS XF.....	E+ / E++ £259 - £299
18mm F2 XF R.....	E++ £249
23mm F1.4 XF R.....	Mint- £599
23mm F2 XF - Black.....	E++ £339
35mm F1.4 XF R.....	E++ £339 - £349
35mm F2 XF WR.....	E++ / Mint- £289
50-140mm F2.8 WR OIS XF.....	E++ / Mint- £989 - £1,049
50-230mm F2.8-5.6 ASPH G Vario.....	E+ / E++ £99 - £199
56mm F1.2 R XF.....	E++ £679
60mm F2.4 XF R Macro.....	Mint- £349

### Micro 4/3rds Lenses

Panasonic 12-32mm F3.5-5.6 OIS G.....	E++ / Mint- £149 - £159
12-60mm F3.5-5.6 G Vario OIS.....	E++ £259
14-140mm F3.5-6.3 G OIS.....	E++ £349
14-42mm F3.5-5.6 G X Asph OIS.....	E++ / Mint- £139
14-45mm F3.5-5.6 ASPH G Vario.....	E+ / E++ £99 - £129
45-200mm F4-5.6 Lumix G Vario.....	E++ £159
45mm F2.8 DG Asph Macro.....	E++ / Mint- £329 - £349
100-400mm F4-6.3 Power OIS.....	Mint- £1,079
DMW-GTC1 2x Front Converter.....	E+ / Mint- £39
Olympus 12-40mm F2.8 M.Zuiko.....	E++ / Mint- £539 - £579
9-18mm F4-5.6 M.Zuiko ED.....	Mint- £269
7-14mm F2.8 PRO M.Zuiko ED.....	E++ / Mint- £749 - £789
12mm F2.8 M.Zuiko.....	E++ £399
17mm F1.8 M.Zuiko.....	E++ / Mint- £269 - £279
25mm F1.2 M.Zuiko PRO.....	E++ £789
40-150mm F2.8 M.Zuiko Pro.....	Exc / E++ £749 - £899
60mm F2.8 ED Macro M.Zuiko.....	E++ £279
75mm F1.8 ED M.Zuiko.....	Mint- £469
300mm F4 IS Pro M.Zuiko.....	E++ £1,549

### Sony E Lenses

15mm F4.5 E S/Wide Asph III Voigtlander.....	Mint- £569
16-70mm F4 ZA OSS.....	E++ £499
16mm F2.8 E.....	Mint- £79
20mm F2.8 Firin Tokina.....	E+ £499
21mm F2.8 Loxia - Zeiss.....	Mint- £949
24-70mm F4 FE ZA OSS.....	E++ £569
24mm F1.4 ED AS UMCS Samyang.....	E++ £219
28-70mm F3.5-5.6 FE OSS.....	E++ £199
30mm F2.8 EX DN Sigma.....	E++ £99
30mm F3.5 E Macro.....	E++ £119
32mm F1.8 Touit E Zeiss.....	E++ £329
35mm F1.4 FE T* ZA.....	E+ £989
35mm F2 Loxia Zeiss.....	Mint- £789
50mm F2 Loxia Zeiss.....	Mint- / Mint £529 - £549
55-210mm F4.5-6.3 OSS.....	Exc £69
100mm F2.8 FE STM G Master OSS.....	Mint- £1,189

### Canon EOS Flashguns

270EX II Speedlite.....	Mint- £59
300EX Speedlite.....	E+ / E++ £9 - £15
380EX Speedlite.....	E+ £49 - £59
420EX Speedlite.....	E+ £29
430EX Speedlite III - RT.....	E++ £179
540EX Speedlite.....	E- £39
550EX Speedlite.....	Exc / E++ £69 - £129
580EX II Speedlite.....	E+ / E++ £159 - £179
580EX II Speedlite + Off Cord.....	E+ £169
580EX Speedlite.....	E+ £139
600EX-RT Speedlite.....	E++ / Mint- £279
MR-14EX II Macro Ringlite.....	E++ £389
ST-E2 Transmitter.....	E+ / E++ £59 - £69

### Canon EOS Lenses

8-15mm F4 L Fisheye USM.....	E++ / Mint- £749
10-22mm F3.5-4.5 EFS.....	E+ £239
11-24mm F4 L USM.....	E++ / Mint- £2,089 - £2,099
14mm F2.8 L USM II.....	E+ / E++ £799 - £849
15-45mm F3.5-6.3 IS STM EF-M.....	Mint- £119 - £149
15mm F2.8 EF Fisheye.....	E+ / E++ £349 - £449
16-35mm F2.8 L USM MKII.....	E++ £799
17-40mm F4 L USM.....	E+ £349
17-85mm F3.5-5.6 IS USM.....	E+ £129

17mm F4.0 L TSE.....	E++ £1,549
18-135mm F3.5-5.6 IS.....	Mint- £199
18-55mm F3.5-5.6 EFS.....	E++ £49
18-55mm F3.5-5.6 EFS II.....	E++ £49
18-55mm F3.5-5.6 IS STM.....	E++ £79
24-105mm F4 L IS USM.....	E+ £349
24-70mm F2.8 L USM II.....	E+ / Mint- £1,079 - £1,199
24-70mm F4 L IS USM.....	Mint- £579
24mm F1.4 L USM.....	E+ / E++ £599 - £679
24mm F1.4 L USM MKII.....	E++ / Mint- £949 - £999
24mm F3.5 L TSE.....	15 Days £499
24mm F3.5 L TSE MkII.....	Mint- £1,299
28-105mm F3.5-4.5 USM II.....	E+ £119
28-135mm F3.5-5.6 IS USM.....	E++ £159
35-135mm F3.5-5.6 EF.....	E- £55
35-135mm F3.5-5.6 USM.....	E+ £75
40mm F2.8 STM.....	Mint- £129
45mm F2.8 TS-E.....	E+ £649
50mm F1.2 L USM.....	E++ £749
50mm F1.4 USM.....	E++ £179 - £199
50mm F2.5 EF Macro.....	E++ £169
55-250mm F4-5.6 EFS IS.....	E++ £119
60mm F2.8 Macro USM EFS.....	E++ / Mint- £199 - £239
70-200mm F2.8 L IS USM.....	E+ / E++ £749
70-200mm F2.8 L IS USM II.....	Mint- £1,369
70-210mm F3.5-4.5 USM.....	E++ £99
70-300mm F4-5.6 IS USM.....	E+ / Mint- £219
75-300mm F4-5.6 IS III.....	E++ £89
75-300mm F4-5.6 IS USM.....	E++ £199 - £219
85mm F1.2 L USM MkII.....	E++ / Mint- £999 - £1,049
90-300mm F4.5-5.6 EF.....	E++ £79
90mm F2.8 Tilt-Shift Lens.....	E++ £679
135mm F2 L USM.....	E++ / Mint- £549 - £599
200-400mm F4 L IS USM with Internal 1.4x Extender Lens.....	E++ £799 - £819
200mm F1.8 L USM.....	15 Days £1,499
200mm F2.8 L IS USM II.....	E++ £429
300mm F2.8 L IS USM.....	E+ / E++ £2,289 - £2,479
300mm F2.8 L IS USM MKII.....	E++ £4,189
400mm F2.8 L IS USM.....	E+ / E++ £3,689 - £3,889
400mm F2.8 L USM.....	E+ £2,449
400mm F4 DO IS USM.....	E+ / E++ £1,879 - £1,979
500mm F4 L IS USM.....	Exc £3,099
500mm F4 L IS USM MKII.....	E+ £5,950
500mm F4.5 L USM.....	E+ £2,149
800mm F5.6 L IS USM.....	E+ £6,989

### Canon FD Cameras

F1N Body + 50mm F1.8 FD.....	E++ £399
24mm F2.8 FD.....	Exc £79
35-70mm F3.5-4.5 FD.....	E+ £35
35mm F3.5 E.....	E+ £29
50-135mm F3.5 FD.....	Mint- £149
50mm F3.5 FD Macro + FD25.....	E++ £79
70-210mm F4 FD.....	Exc / E++ £29 - £79
75-200mm F4.5 FD.....	Exc / E+ £15 - £29
100-300mm F5.6 FD.....	E+ £55
135mm F3.5 FD.....	E+ / E++ £35 - £39
200mm F4 FD.....	E++ £99 - £129
300mm F5.6 FD.....	E+ / E++ £55 - £59

### Contax SLR

N Digital Body Only.....	15 Days £499
N1 + 24-85mm.....	15 Days £479
N1 + 24-85mm + P9 Holder.....	15 Days £489
NX + 28-80mm.....	15 Days £199
25mm F2.8 AE.....	E- £199
25mm F2.8 MM.....	E++ £349
28-70mm F3.5-4.5 MM.....	E++ / Mint- £249 - £279
28-80mm F3.5-5.6 AF.....	Unused / New £349 - £399
35mm F2.8 PC Shift AE.....	E++ £1,099
50mm F1.4 AF.....	E++ £399 - £449
70-200mm F3.5-4.5 AF.....	E++ £299
70-300mm F4-5.6 AF.....	E++ / Unused £349 - £649
100mm F2 AE.....	E- £599
135mm F2 (60 Year Edition).....	Unused £2,379
135mm F2.8 AE.....	E+ / Mint- £159 - £249
135mm F2.8 MM.....	E+ £169
180mm F2.8 AE.....	E++ £349
200mm F3.5 AE.....	E+ / E++ £129 - £149
200mm F4 AE.....	Unused £449

### Digital SLR Cameras

Canon EOS 1DX Body Only.....	15 Days £1,699
EOS 5D MKIII Body Only.....	15 Days / E++ £789 - £1,499

EOS 5DS Body + BG-E11 Grip.....	Mint- £2,189
EOS 5DS Body Only.....	E++ £1,899
EOS 5DS R Body Only.....	Mint- £2,149
EOS 600D Body + BG-E8 Grip.....	E++ £279
EOS 60D Body Only.....	E+ / E++ £249 - £279
EOS 650D Infra Red Body Only.....	E++ £429
EOS 6D Body Only.....	E++ £689
EOS 7D + BG-E7 Grip.....	E+ £359
EOS 7D Body Only.....	E+ / E++ £379 - £399
EOS 7D MKII Body Only.....	E+ / E++ £845 - £889

### Nikon D3S Body Only.....

D4 Body Only.....	15 Days £799
D40 + 18-55mm.....	E+ / E++ £1,749 - £1,789
D40 + 18-55mm.....	E++ £129
D4S Body Only.....	E++ £2,989
D500 Body Only.....	E++ £1,249
D5500 Body Only - Black.....	E+ / E++ £399 - £419
D5600 Body Only.....	Mint- £479
D60 Body Only.....	E++ £99
D600 Body Only.....	E++ £619
D610 Body Only.....	E++ £749
D70 Body Only.....	E++ £69
D70S Body Only.....	Exc / E+ £49 - £75
D7200 Body Only.....	E+ / Mint- £599 - £679
D750 Body Only.....	E+ / Mint- £889 - £1,119
D80 Body Only.....	15 Days / E+ £69 - £149
D800 Body Only.....	15 Days / E++ £749 - £989
D800E Body Only.....	E++ £1,045
D810 Body Only.....	E++ £1,349 - £1,399
D90 Body + MB-D80 Grip.....	15 Days £149
D90 Body Only.....	E+ £99
Df Body Only.....	E+ £1,349

### Hasselblad V

903SWC Complete.....	E+ £2,299
Super Wide C Complete.....	Exc £849
SWCM Complete.....	E+ £1,199
205TCC body + WLF + Back.....	E+ £2,499
503CW Chrome Body Only.....	E+ £799
503CX Black Body Only.....	E+ £699
503CX Complete + PM5 Prism.....	E+ £1,199
500CM Complete.....	E+ £699 - £749
40mm F4 C Black.....	Exc £399
50mm F4 CF.....	15 Days £249
120mm F4 CF Macro.....	Exc / E++ £349 - £449
120mm F4 CFE Macro.....	E++ £989 - £999
150mm F4 CF.....	Exc / E++ £249 - £349
160mm F4.8 CB.....	E++ £339
250mm F5.6 C Black.....	E+ £129
250mm F5.6 CF.....	E++ £349
250mm F5.6 Chrome.....	15 Days £99
350mm F5.6 C Black.....	E+ £349

### Leica M

M-P Black Body Only (Typ 240).....	Exc £2,479
M-P Chrome Body Only.....	E++ £3,489
M (240) Black Body Only.....	E+ / E++ £2,599 - £2,849
M (240) Chrome Body Only.....	E+ / E++ £2,599 - £2,749
M9 Black Body Only.....	Exc / E+ £1,799 - £1,949
M-A (Typ 127) Black Body Only.....	E++ £2,599
MP 0.72x Ralph Gibson Edition.....	Mint- £5,900
M6 0.72x Chrome Body Only.....	E+ £949
M5 Black Body Only.....	E+ £699
M2 Chrome Body Only.....	E+ £599
21mm F2.8 M Black + Finder.....	E+ £889
21mm F3.4 Chrome.....	E+ £649
21mm F3.4 M Black 6bit.....	E++ £1,649
21mm F4 Chrome + Finder.....	Exc / E+ £749 - £799
24mm F1.4 Asph M - Black.....	Mint- £3,289
24mm F2.8 Asph M Black.....	Exc / E++ £899 - £1,099
24mm F3.8 Asph M Black.....	E+ £1,099
28mm F2 Asph M Black 6bit.....	E++ £1,849 - £1,899
35mm F1.4 M Titanum.....	E++ £1,899
35mm F2 Asph M Black.....	E++ £1,249
35mm F2 Asph M Black 6bit E+ / Mint.....	E+ £1,599 - £1,749
50mm F1.4 Asph Black 6 Bit.....	Mint- £2,299
50mm F2 M Black 6bit.....	Mint- £1,149
50mm F2.8 Elmar.....	15 Days £289
50mm F2.8 M Black.....	E++ £699

### Minolta/Sony AF Lenses

Minolta 28-80mm F3.5-5.6.....	E+ £19
28-80mm F3.5-5.6 AF.....	E+ / E++ £15 - £39
28-85mm F3.5-4.5 AF.....	E+ £49

35-70mm F3.5-4.5 AF.....	E+ / E++ £15 - £25
35-70mm F4 AF.....	E++ £29
50mm F1.7 AF.....	15 Days / E++ £39 - £59
50mm F2.8 AF Macro.....	E+ £109
70-210mm F4 AF.....	E+ / E++ £59 - £69
70-210mm F4.5-5.6 AF.....	E+ / E++ £49 - £59
75-300mm F4.5-5.6.....	E++ £49
75-300mm F4.5-5.6 D.....	E+ / E++ £39 - £59
80-200mm F2.8 Apo.....	E++ £549
85mm F1.4 AF.....	E++ £489
100-200mm F4.5 AF.....	E- £39
100-300mm F4.5-5.6 AF.....	E+ / E++ £59 - £89
100-400mm F4.5-6.7 Apo AF.....	E++ £399
200mm F2.8 Apo AF.....	E+ £589
300mm F2.8 APO AF.....	Exc £749
Sony 16-105mm F3.5-5.6 DT.....	E++ £199
16-35mm F2.8 ZA SSM.....	E+ £749
16-50mm F2.8 DT SSM.....	E+ £289
16-80mm F3.5-4.5 ZA.....	E++ £249
16mm F2.8 Fisheye.....	E++ £499
18-200mm F3.5-5.6 DT.....	E+ £239 - £279
18-55mm F3.5-5.6 SAM.....	E++ £49
18-70mm F3.5-5.6 DT.....	E+ £69
300mm F2.8 G SSM II.....	E+ £4,849
500mm F8 Reflex.....	E++ £379
50mm F1.8 DT.....	E++ £59
55-200mm F4-5.6 DT.....	E+ / E++ £39 - £59
55-200mm F4-5.6 DT SSM.....	E++ £49
70-300mm F4.5-5.6 G SSM.....	E++ £399
75-300mm F4.5-5.6 AF.....	E+ / Mint- £69 - £79
85mm F1.4 ZA.....	Mint- £789
Tamron 17-50mm F2.8 Di II.....	E+ £179
24-70mm F2.8 Di VC USD.....	Mint- £449
28-75mm F2.8 Di II.....	E++ £159
55-200mm F4.5-6.5 AF.....	E+ £35
60mm F2 Di II (if) Macro.....	New £269
70-300mm F4-5.6 Di.....	E++ £39 - £49
70-300mm F4-5.6 Di VC USD.....	Mint- £199
Samyang 8mm F3.5 Aspherical IF MC Fish-Eye.....	Mint- £169
35mm F1.4 AS UMCS.....	E++ £259
Sigma 18-300mm F3.5-6.3 DC OS HSM Macro C.....	E++ £199
10-20mm F4-5.6 EX DC.....	E++ £179
12-24mm F4.5-5.6 EX DG.....	E+ £269
17-70mm F2.8-4 DC OS Macro HSM.....	E+ £199
17-70mm F2.8-4.5 DC.....	E+ £119
20mm F1.8 EX DG.....	E++ £219
24-70mm F2.8 IF EX DG HSM.....	E++ £349
28-200mm F4-5.6.....	E- £39
28-80mm F3.5-5.6 Asph.....	E- £39
28mm F1.8 EX DG.....	E++ £149 - £199
30mm F1.4 EX DC.....	E++ £189
70-300mm F4-5.6 Apo II.....	Mint- £559
70-300mm F4-5.6 DG Macro.....	E++ £39

### Nikon AF

F4 Body Only.....	15 Days / E+ £99 - £149
F4E Body Only.....	15 Days £99
F80 Black Body Only.....	E+ £279
F80 Date Body Only.....	E+ £49
10-24mm F3.5-4.5 G AFS DX.....	E++ / Mint- £429 - £449
12-24mm F4 G AFS DX ED.....	E++ / Mint- £369 - £399
14-24mm F2.8 G AFS ED.....	E+ / E++ £819 - £849
14mm F2.8 AFD.....	E++ £749
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16mm F2.8 AFD Fisheye.....	E+ / E++ £379 - £479
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24-120mm F4 AFS G ED VR.....	E++ / Mint- £549 - £749
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24-85mm F3.5-4.5 G AFS VR.....	E++ £269
24mm F1.4 G AFS ED.....	E+ £869
24mm F2.8 AFD.....	E++ £249
24mm F2.8 AFN.....	E++ £159
24mm F3.5 ED PC-E.....	E++ £1,049
28-300mm F3.5-5.6 G ED AFS VR.....	E++ £479
28-80mm F3.5-5.6 AFG.....	E++ £59
28mm F2.8 AF.....	E+ / E++ £139 - £149

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45mm F2.8 D PC-E ED Macro.....	E++ £1,049
50mm F1.4 AFD.....	E+ / E++ £139 - £179
55-200mm F4-5.6 AFS DX G VR.....	E++ £119
70-200mm F2.8 G AFS ED VR.....	E++ £699
70-200mm F2.8 G AFS ED VR II.....	E+ £989
70-210mm F4-5.6 AF.....	E+ £59
70-210mm F4-5.6 AFN.....	E+ £59
70-300mm F4-5.6 G AFS VR.....	E++ / Mint- £299
70-300mm F4.5-5.6 AFS IF ED VR.....	E++ £299
80-200mm F2.8 ED AF.....	E+ £299
80-200mm F2.8 ED AFD.....	E+ £249
80-400mm F4.5-5.6 AFD VR.....	E+ £349 - £399
80-400mm F4.5-5.6 G AFS ED VR.....	E+ £1,129
85mm F1.4 G AFS.....	E++ £949
85mm F2.8 D PC Micro.....	Unknown £799
85mm F3.5 G AFS Micro VR DX.....	E+ £269
105mm F1.4 E ED AF-S.....	Mint- £1,579 - £1,589
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135mm F2 D AF DC.....	Exc £499
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300mm F2.8 IFED AF.....	E+ £975
300mm F4 AF ED.....	15 Days / E+ £199 - £299
TC-17 EII Converter.....	E+ / Mint- £169 - £179
TC-20 EII AFS Converter.....	E++ / Mint- £159 - £169
TC-20 EIII AFS Converter.....	E+ / Mint- £199 - £259

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16mm F2.8 AIS Fisheye.....	15 Days £199
20mm F2.8 AIS.....	E++ £399
20mm F3.5 AIS.....	E++ £189
24mm F2 AI.....	E+ £199
24mm F2.8 AIS.....	Exc / E++ £99 - £279
28mm F3.5 AIS.....	E++ £129
28mm F3.5 PC Shift.....	E+ £279
28mm F4 PC Shift.....	E+ £219
35-70mm F3.5-4.8 AIS.....	E+ £59
35mm F2.8 PC Shift.....	E+ / E++ £179 - £229
45mm F2.8 P.....	E++ £249
50-300mm F4.5 AI.....	E+ £299
50mm F1.2 AIS.....	E+ £399
80-200mm F2.8 ED AIS.....	E+ / E++ £1,499 - £1,999
180mm F2.8 ED AIS.....	E+ £289
180mm F2.8 ED AIS.....	E+ £289
200mm F4 AIS.....	E+ £129
200mm F5.6 Medical.....	E+ / E++ £269 - £399

#### Pentax AF Lenses

10-17mm F3.5-4.5 DA Fisheye.....	E++ £239
12-24mm F4 DA ED AL (IF).....	E++ £459
14mm F2.8 DA ED IF.....	E+ £349
14mm F2.8 SMC DA.....	E++ £399
16-45mm F4 DA ED AL.....	E++ £169 - £179
16-50mm F2.8 A* DA SDM.....	E++ / Mint- £399 - £549
17-70mm F4 DA AL (IF) SDM.....	E++ £239
18-135mm F3.5-5.6 SMC-DA AL WR.....	E++ £179
28-105mm F3.2-4.5 FA.....	E+ £85
28-70mm F2.8 SMC AL FA*.....	E+ £549
28-80mm F3.5-5.6 FA.....	E+ / E++ £49
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35mm F2.4 DA AL.....	E+ £79
35mm F2.8 DA Limited Edition.....	E++ £249
40mm F2.8 SMC DA XS.....	Mint- £179
50-135mm F2.8 DA* ED SDM.....	Mint- £499
50-200mm F4-5.6 DA ED.....	15 Days £29
50-200mm F4-5.6 DA ED WR. 15 Days / E++ £49 - £79	
50mm F1.8 SMC DA.....	E++ / Mint- £79
60-250mm F4 ED (IF) SDM.....	E++ / Mint- £699
80-200mm F4.7-5.6 A.....	E+ £49
80-200mm F4.7-5.6 SMC F.....	E+ £49
85mm F2.8 SMC FA Soft Focus.....	E++ £349
200mm F2.8 DA* ED (IF) SDM.....	E++ / Mint- £599 - £649

#### Tripod Heads

Benbo Mini Ball Head.....	Mint- £15
Mk1 Tripod.....	15 Days £69
Mk2 Tripod.....	E+ £79
G1276M Head.....	E+ £69
Gitzo G1370 Pan/Tilt Head.....	E++ £59
G1376M Ball Head with Quick Release.....	E++ £59

G1576M Off Centre Ball Head.....	Exc £69
GH1382 QD Ball & Socket Head.....	E++ £219
GH1780QR Centre Ball Head QR.....	E++ £139
GH2780QD Centre Ball Head.....	E++ £159
GS3750D Panoramic Disc Head.....	E+ / Mint- £89 - £129
Off Centre Ball Head.....	E+ £59
Rationelle No 2 P/Tilt Head.....	Exc / E+ £25 - £69
Rationelle No 4 P/Tilt Head.....	E+ £129
Manfrotto 128RC NAT Head.....	E+ £29
430 Long Plate with Double Attachment.....	E++ £29
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468MG Hydrostatic Head.....	E++ £129
468RC4 Pro Ball Head.....	E+ £69
498RC2 Midi Ball Head QR.....	E+ £49
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709B Table Tripod.....	E++ £19
029 Head.....	E+ £19
029 Mk2 Head.....	Exc £25
115 3way Head.....	E+ / E++ £15
116 Mk3 Super Video Fluid Head.....	E+ £89
128LP Micro Birding Head.....	E++ £29
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160 Head.....	E+ £69
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303Plus Virtual Reality Pro.....	E+ £199
303 SPH Panoramic Head.....	E++ £249
3047 Pan/Tilt Head.....	E+ £26
322RC2 Head.....	Exc / E++ £39 - £59
329 Head.....	E+ £39
352 B&S Head.....	15 Days / E++ £15 - £20
410 Junior Geared Head.....	E+ / E++ £89
430 Long Plate with Double Attachment.....	E++ £29
438 Ball Camera Leveler 3/8.....	E++ £49
460MG Head.....	E+ / E++ £35 - £45
468MG Hydrostatic Head.....	E++ £129
468RC4 Pro Ball Head.....	E+ £69
482 Micro Ball Head.....	E+ £15
488 Midi Ball Head.....	E++ £39
496 Compact Ball Head.....	E++ £35
498RC2 Midi Ball Head QR.....	E+ £49
503 Pro Fluid Head.....	E+ £159
519 Pro Fluid Head.....	E+ £219
700RC2 Mini Video Head.....	E++ / Unused £35

#### Tripods & Monopods

Benbo Mk2 Tripod.....	E++ £99
Mk2 Tripod + Pan/Tilt Head.....	E++ £99
Gitzo G2220 Explorer Aluminium Legs.....	Mint £199
GM5561T Monopod 6X Carbon 6Sect.....	E++ £249
GT1540T Mountainer Tripod.....	E+ £299
GT3530LS Systematic 6X Carbon 3Sect Tripod.....	E++ £399
GT3531S Systematic 6X Carbon 3Sect Tripod.....	E++ £439
Manfrotto 028 Tri Tripod.....	E+ £79
C3-02 Monopod.....	E+ £39
055XDB Basic Tripod.....	E++ £59
074 Tripod.....	E++ £69
075 Tripod.....	E+ £79
079 Monopod.....	E+ £19
134B Monopod.....	E+ £20
161Mk2 Tripod.....	E++ £169
190XProB Tripod + B&S Head.....	E+ £99
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276 Junior Monopod.....	E++ £15
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475B Digital Pro Black Tripod.....	Exc £99
546B + 504HD + MBAG100PN.....	E++ £349
685B Neotec Monopod.....	E++ £79
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Velbon EX-330Q Tripod.....	E++ £25
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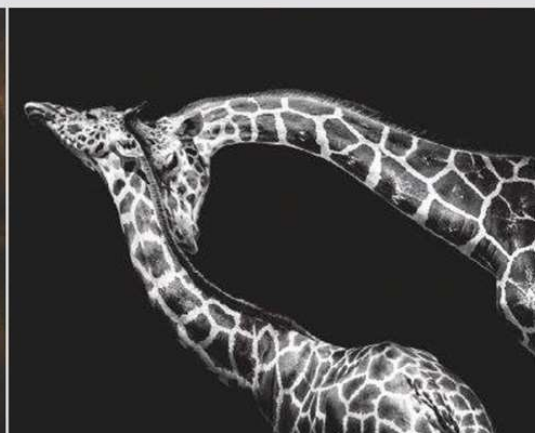
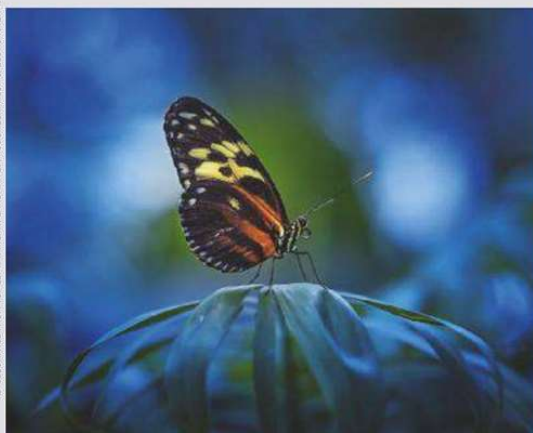
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Anvil Slim

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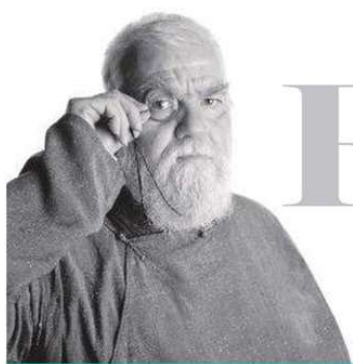
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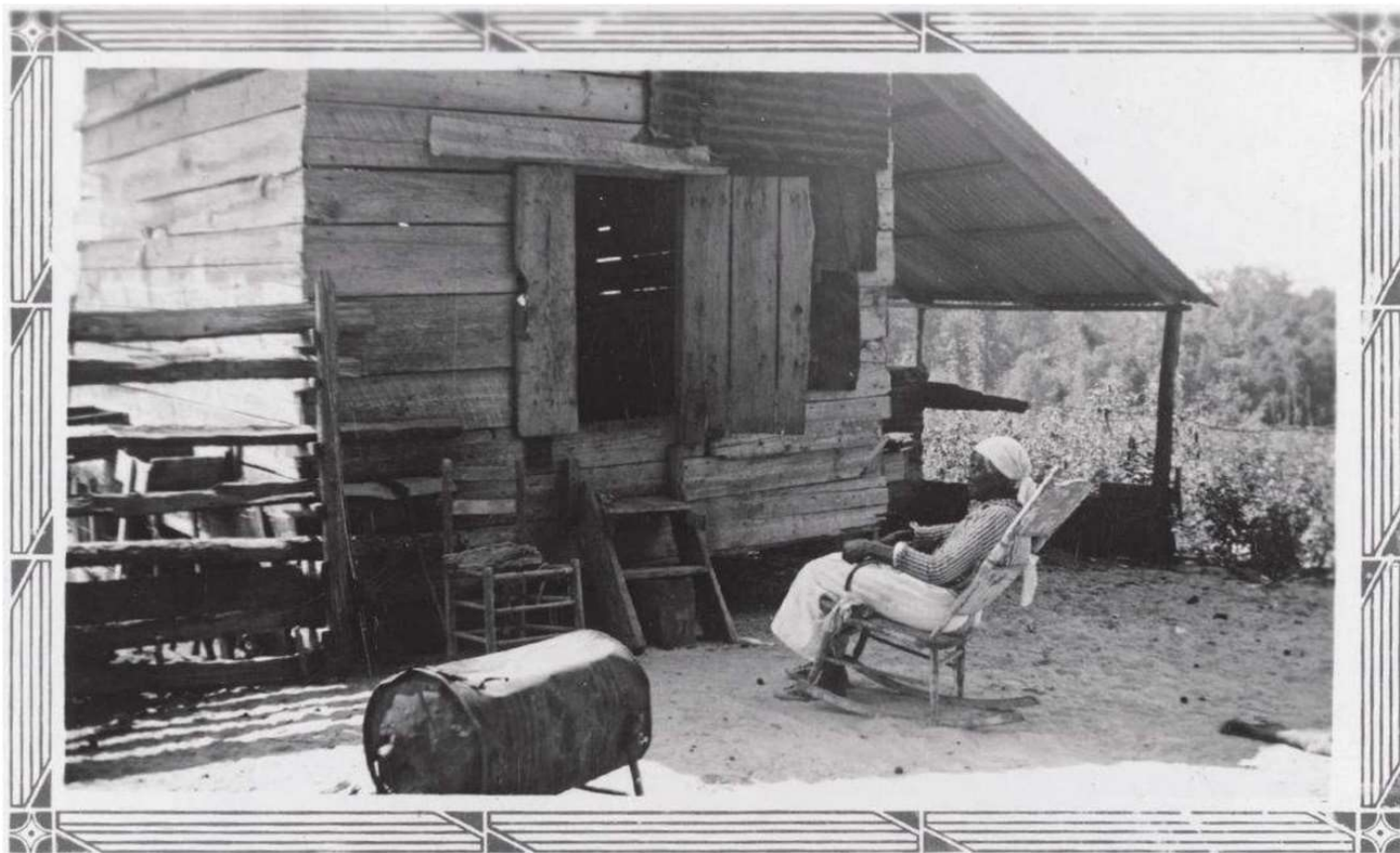






# Final Analysis

**Roger Hicks considers...** 'Old Aunt Julia Ann Jackson, Arkansas', c1937, unknown photographer



It's an odd pose. Her back is all but turned on the camera, and the oil drum that is her stove is almost accorded more importance than she is. Her shack is described in the caption as a corn crib – that is, it was once a store for cattle food. She is an ex-slave. She is 102 years old: born, therefore, in 1836 and in her mid-twenties when the Civil War broke out.

The picture is frankly a bit rough technically, but was probably taken by a writer working for the US Works Progress Administration, recording in writing, sound and pictures the experiences of the last living ex-slaves. It's a contact print (marked Kodak Velox on the back), probably shot on 22/122 rollfilm: six shots, each  $3\frac{1}{2} \times 5\frac{1}{2}$ in, 9x14cm. In other words, it is to some extent the equivalent of giving a modern reporter a camera and at most some basic training, and telling them to illustrate their own articles. It's a very far

cry from the superb pictures taken by so many government photographers of the era. But – here's the rub – wouldn't you rather see this picture than no picture?

## Trying to understand the past

Despite its technical shortcomings, there's still an enormous amount of detail in the print. No matter how much you blow it up, you still can't see much of her face, but you can see the veins in her big, gnarled hands and wrists. And, of course, the picture is still here, 80 or so years after it was taken. Longevity counts for a lot. Ask Aunt Julia.

Now, start trying to put yourself into her place. Those steps are steep. You don't want the rocking chair to be too far from them, and you want to be in the shade. She may or may not have received an old-age pension: these were still a contested issue in the 1930s and the average age of retirement was 72. Do you want to remember some of the things you are

**'As George Santayana said, "those who do not remember the past are condemned to repeat it"'**

being asked about? Remember, in her teens she was literally a slave girl. And the shack? Well, it ain't great, but there are white families living in conditions as bad, or worse.

We can never fully understand the past; possibly, not even if we remember it. But unless we try to understand it, and to remember what we can, and to put ourselves in the place of others; well, as George Santayana said, 'those who do not remember the past are condemned to repeat it.' Most things are better now than they have ever been; some are worse; and there's no law saying that any of them have to stay that way.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at [www.rogerandfrances.eu](http://www.rogerandfrances.eu)). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Mikhael Subotzky.



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Shot using the Batis 18mm f/2.8  
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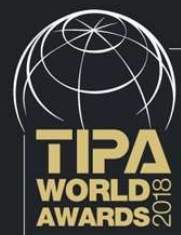
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